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I. SONGS OF THE GREAT WHITE WAY

1. The Night Is Young And You're So Beautiful

Slowly and smoothly

Words by BILLY ROSE
and IRVING KAHAL
Music by DANA SUESSE
Cmaj7 Am7 C

The Night Is Young And You're So Beau-ti-ful, Here a-mong the

sha-dows, beau-ti-ful la - dy, o - pen your heart.

The scene is set, the breez-ing of it; Can't you get in-

to the swing of it, la - dy, When do we start?

When the la - dy is kiss - a - ble And the ev-ning is

C C+ C Cmaj7 C D9 D7

cool, An-y dream is per-miss-a-ble in the heart of a

G7 Em G7 C Em C

fool. The moon is high and you're sogia-morous,

Cmaj7 Am7 C Dm7 Em Ebm G7

And if I seem o-ver-am-or-ous, la-dy, What can I

Am Ab+ C D#dim G7

do? The Night is Young and I'm in love with

1. 2.

C Em G+G7 C D6 C

you! The you!

The Night etc.-2

2. It Isn't Fair

Words by RICHARD HIMBER
Music by RICHARD HIMBER
FRANK WARSHAUER
and SYLVESTER SPRIGATO

Cm7 F7 F6 D^bm F7

If all is fair in love and war,

B^b G7 G6 B^b G7 Cm7

Then what does life hold in store. For one who is a fool, a -

Dm Cm C7 F7 F6 F7

bides by no such rule; But plays the game of love sin - cere - ly?

E^b Ebm B^b

It Is-n't Fair for you to taunt me, How can you make me care this

G7 Cm7 E^b (susF) F6 Cm7 F7 B^b

way? It Is-n't Fair for you to want me, If it's just for a day.

E^b E^bm B^b G7

It is-n't Fair for you to thrill me, Why do you do the things you do?

Cm7 E^b (sus F) F6 Cm7 F7 B^b A7 (Dsus)A7

It is-n't Fair for you to fill me with those dreams that can't come true, dear,

Dm Gm6 A7 Dm7 G7 C7 C6

Why is it you came in- to my life and made it complete?

C7F Gm7(b9) C7 F G7 E^bm F7

You gave me just a taste of high life, If this is love, then repeat,

E^b E^bm B^b

It is-n't Fair for you to tempt me, How can you make me care this way?

Cm7 E^b (sus F) F6 Cm7 F7 B^b F7B^b

It is-n't Fair for you to want me, If it's just for a day. day.

1. 2.

2. It Isn't Fair

Words by RICHARD HIMBER
Music by RICHARD HIMBER
FRANK WARSHAUER
and SYLVESTER SPRIGATO

Cm7 F7 F6 Dbm F7

If all is fair in love and war,

Bb G7 G6 Bb G7 Cm7

Then what does life hold in store For one who is a fool, a -

Dm Cm C7 F7 F6 F7

bides by no such rule; But plays the game of love sin - cere - ly?

Eb Ebm Bb

It Is-n't Fair for you to taunt me, How can you make me care this

G7 Cm7 Eb (susF) F6 Cm7 F7 Bb

way? It Is-n't Fair for you to want me, If it's just for a day.

Stars Fad-ing, but I lin-ger on, dear, Still crav-ing your'

Kiss; I'm long-ing to lin-ger till dawn, dear, Just say-ing

this: Sweet dreams till sun-beams find you, Sweet dreams that leave all

wor-ries be-hind you, But in your dreams what - ev - er they be,

Dream A Lit-tle Dream Of Me. Me.

3. Dream A Little Dream Of Me

Words by GUS KAHN
Music by W. SCHWANDT
and F. ANDREE

The musical score is written for piano and voice. It consists of five systems of music. Each system has a piano accompaniment part (left hand) and a vocal melody part (right hand). The lyrics are written below the vocal line. Chord symbols are placed above the piano part.

System 1: Chords: F, D \flat 7, C7, F. Lyrics: "Stars shin-ing bright a - bove you. Night breez-es seem to

System 2: Chords: D7, Am $\bar{5}$ -D7, Gm, Gm7, B \bar{b} m6. Lyrics: whis-per, "I love you", Birds sing-ing in the syc-a-more tree,

System 3: Chords: F, G $\bar{9}$, C7, F. Lyrics: "Dream A Lit-tle Dream Of Me." Say "night - ie - night" and

System 4: Chords: D \flat 7, C7, F, D7, Am $\bar{5}$ -D7. Lyrics: kiss me, Just hold me tight and tell me you'll miss me;

System 5: Chords: Gm, Gm7, B \bar{b} m6, F, B \bar{b} m7, C7, F B \bar{b} 6, A \bar{b} 7. Lyrics: While I'm a-lone and blue as can be, Dream A Lit-tle Dream Of Me,

C Em Em6 B B7+ Em

I doubt not but you will do what you will with

A9 G D7 D7b9 Dm7

me I give my life to you, for your my des-ti-

G7 C C+ F

ny And now come take me, my ver-y soul is yours.

Dm7 G7 F D7

As You De - sire me, I come to

1. C Ab9 G7 F G7 2. C Fm C

you. As You De - you.

4. As You Desire Me

Moderately Slow

Words and Music by
ALLIE WRUBEL

G7 F G7 C C+ F

As You De - sire Me, so I shall come to you.

Dm7 G9 susC C7 G9 G7+9 C

— How-e'er you want me, so I shall be

G7 F G7 C C+ F

— Be it for - ev - er, or be it just a day,

G9 susC G7

— As You De - sire Me, let come what may.

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C Em Em6 B B7+ Em

I doubt not but you will do what you will with

A9 G D7 D7b9 Dm7

me I give my life to you, for your my des-ti-

G7 C C+ F

by And now come take me, my ver-y soul is yours,

Dm7 G7 F G7

As You De-sire me, I come to

1. C A9 G7 F G7 2. C Fm C

you. As You De- you.

4. As You Desire Me

Moderately Slow

Words and Music by
ALLIE WRUBEL

G7 F G7 C C+ F

As You De - sire Me, so I shall come to you.

Dm7 G9 susC C7 G9 G7+9 C

How - e'er you want me, so I shall be

G7 F G7 C C+ F

Be it for - ev - er, or be it just a day,

G9 susC G7

As You De - sire Me let come what may.

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G7 F#7 G7 C7 Am E C Cdim C7 F

No mat-ter where I go, my heart will be with you,

E+ A7(b5) D7 Bm F# D7 Ddim D7

No mat-ter where you are, I'll al-ways

Bb9 G7 Fm C G+

wor-ship you, And so Fare-well To Arms that ca-

Am F Am Dm G7 F G7

ressed me, Fare-well To Arms, Fare-well to

1. C Ddim G7 Fm C 2. Fm C

love, Fare-well To love.

5. Farewell To Arms

Words and Music by ALLIE WRUBEL
and ABNER SILVER

G7 Fm C G+ C

Fare-well To Arms, to arms that ca-ressed me,

Gdim Dm G7 Gdim G7 Dm

- Good-bye to love that once was mine.

G7 Dm G7 Dm G7 Dm G7

- Fare-well to lips that ten-der-ly kissed me,

Em G7 Bdim C Gdim

Good-bye to dreams that were di-vine

G7 F#7 D7 C7 Am E C Gdim C7 F

No mat-ter where I go, my heart will be with you,

E+ A7(b5) D7 Bm F# D7 Ddim D7

No mat-ter where you are, I'll al-ways

Bb9 G7 Fm C G+ 9

wor-ship you, And so Fare-well To Arms that ca-

Am E Am Dm G7 F G7

rested me, Fare-well To Arms Fare-well to

II. C Gdim G7 Fm C Fm 9 C

love, Fare-well To love.

6. We Just Couldn't Say Good-Bye

Moderato

Words and Music by
HARRY WOODS

p-f *G* *F* *Fm* *G7*

We thought that love was o-ver, that we were real ly through, I

C *Cmaj7* *Am* *Gdim*

said I did - n't love her, that we'd be-gin a - new And

G *G7* *D9* *D9b5* *G7*

you can all be-lieve me, We sure in tend-ed to, But We' Just Could-n't Say Good-

C *Gdim* *G* *F* *Em* *G7*

bye. The chair and then the so-fa, they broke right down and cried The

C *Cmaj7* *Am* *Gdim*

cur-tains start - ed wav - in' for me to come in - side I

G F Fm G7 D9 D9b5 G7

tell you con-fi-dent-lally, The tears were hard to hide, And We Just Couldn't Say Good-

C Gm7 C7 F C+

bye. The clock was strik-ing twelve o'clock, It smiled on us be-

F C+ F9 Am7 D7 G Fall Bbm Edim

low With fold-ed hands it seemed to say, We'll miss you if you

Gsus G7 a tempo F Em G7

So I went back and kissed her and when I looked a round, The

C Cmaj7 Am Gdim G F

room was sing-ing love songs And danc-ing up and down. And now we're both so happy, Be-

Em G7 D9 D9b5 G7 C G7 C A

cause at last we're found. That We Just Could-n't Say Good-bye.

6. We Just Couldn't Say Good-Bye

Moderato

Words and Music by
HARRY WOODS

p-f *G* *F* *Em* *G7*

We thought that love was o-ver, that we were real ly through, I

C *Cmaj7* *Am* *Gdim*

said I did - n't love her, that we'd be-gin a - new And

G *G7* *D9* *D9b3* *G7*

you can all be-lieve me, We sure in tend-ed to, But We Just Could-n't Say Good-

C *Gdim* *G* *F* *G7*

bye, The chair and then the so-fa, they broke right down and cried The

C *Cmaj7* *Am* *Gdim*

cur-tains start - ed wav - in' for me to come in - side I

ye F7 Bb6 P C7
 wan - der, _____ On land or on sea,
 dar - ling, _____ You're all that I see,
 get dear, _____ Your sweet mem - o - ry,

F Dm C Cdim C C9
 - If you real - ly love me _____ Be Hon - est With
 - If you real - ly love me _____ Be Hon - est With
 - If you real - ly love me _____ Be Hon - est With

1. p Bb7 p 2. p Bb6 p
 Me. _____ My poor heart would
 Me. _____ Some day I'll re -
 Me. _____

7. Be Honest With Me

Moderately (with rhythm)

by GENE AUTRY
and FRED ROSE

Be Hon - est With Me Dear. What - ev - er you,
My poor heart would break dear. If you were un-
Some day I'll re - turn dear. And make you my

do, Re - mem - ber you're mine dear,
true, A - sleep or a - wake dear,
own, And how I will yearn dear,

- So al - ways be true. Wher - ev - er you
- I'll dream a - bout you. Oh you are my
- When I'm all a lone. I'll nev - er for -

'Cause I found you, that's why

What makes my heart beat ev-er so fast,

Am I at last in love, Why

does heav-en seem to be near by,

Why? 'Cause I found - you that's

1. why. 2. *rall* p *f. a.*

8. Why (IS THERE A RAINBOW IN THE SKY)

Chorus Moderately

Words and Music by ARTHUR SWANSTROM
BENNY DAVIS and I. FRED COOTS

Why _____ is there a rain-bow in the sky,

Why?

- 'Cause I found you, that's Why _____ I

won - der why _____ am I so hap-py I could

cry,

Why?

'Cause I found you, that's why—

What makes my heart beat ev-er so fast,

Am I at last— in love, Why—

Does heav-en seem to be near by,

Why? 'Cause I found— you that's

why. *1.* *2. rall.* *p* *f.a.*

8. Why (IS THERE A RAINBOW IN THE SKY)

Chorus Moderately

Words and Music by ARTHUR SWANSTROM
BENNY DAVIS and J. FRED COOTS

Why _____ is there a rain-bow in the sky,

Why?

~ 'Cause I found you, that's Why _____ I

won - der why _____ am I so hap-py I could

cry, _____ Why?

There is no oth-er life... of which I'm

foa-der... It's just The Gyp-sy In My Soul No cares

has wings If I am fan-cy free

And love to wan-der... It's just The Gyp-sy In My Soul

1. 2. r.d.

This block contains the first system of a musical score. It features a piano accompaniment in the left hand and a vocal melody in the right hand. The lyrics are written below the notes. The music is in a key with one sharp (F#) and a 2/4 time signature. The first system ends with a repeat sign and a first ending bracket.

foa-der... It's just The Gyp-sy In My Soul No cares

has wings If I am fan-cy free

And love to wan-der... It's just The Gyp-sy In My Soul

1. 2. r.d.

This block contains the second system of the musical score. It continues the piano accompaniment and vocal melody. The lyrics are written below the notes. The music is in a key with one sharp (F#) and a 2/4 time signature. The second system ends with a repeat sign and a first ending bracket.

foa-der... It's just The Gyp-sy In My Soul No cares

has wings If I am fan-cy free

And love to wan-der... It's just The Gyp-sy In My Soul

1. 2. r.d.

This block contains the third system of the musical score. It continues the piano accompaniment and vocal melody. The lyrics are written below the notes. The music is in a key with one sharp (F#) and a 2/4 time signature. The third system ends with a repeat sign and a first ending bracket.

foa-der... It's just The Gyp-sy In My Soul No cares

has wings If I am fan-cy free

And love to wan-der... It's just The Gyp-sy In My Soul

1. 2. r.d.

This block contains the fourth system of the musical score. It continues the piano accompaniment and vocal melody. The lyrics are written below the notes. The music is in a key with one sharp (F#) and a 2/4 time signature. The fourth system ends with a repeat sign and a first ending bracket.

foa-der... It's just The Gyp-sy In My Soul No cares

has wings If I am fan-cy free

And love to wan-der... It's just The Gyp-sy In My Soul

1. 2. r.d.

This block contains the fifth system of the musical score. It continues the piano accompaniment and vocal melody. The lyrics are written below the notes. The music is in a key with one sharp (F#) and a 2/4 time signature. The fifth system ends with a repeat sign and a first ending bracket.

foa-der... It's just The Gyp-sy In My Soul No cares

has wings If I am fan-cy free

And love to wan-der... It's just The Gyp-sy In My Soul

1. 2. r.d.

This block contains the sixth system of the musical score. It continues the piano accompaniment and vocal melody. The lyrics are written below the notes. The music is in a key with one sharp (F#) and a 2/4 time signature. The sixth system ends with a repeat sign and a first ending bracket.

9. The Gypsy In My Soul

Words by MOE JAFFE
and CLAY BOLAND
Music by CLAY BOLAND

Moderately

The musical score is written for piano and voice. It consists of five systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Moderately'. The lyrics are written below the vocal line. The score includes various musical notations such as slurs, ties, and dynamic markings like 'f' (forte) and 'fz' (forzando).

If I am fan-cy free, And love to wan-der,—

It's just The Gyp-sy In My Soul.—

There's some-thing call-ing me, From way out yon-der.— It's just The

Gyp-sy in my soul— I've got— to give

vent to— my e-mo-tions,— I'm on-ly con-tent hav-ing my way.—

11. Stand Up And Cheer

(KANSAS UNIVERSITY)

Like A March

Stand up and cheer, — cheer loud and long for dear old

{ Kan - sas; For to day we raise — the Red and
high - school; (Jazz school)

Blue a - bove all oth - ers, — Our stir-dy band now is
(colors)

fight-ing — And we are sure to win the fray, — We've got the vim.

— we're sure to win, — For this is good old Kan-sas!
(name of H.S.) high school day. —

II. HEARD ON THE CAMPUS

10. There's Music In The Air

OLD SONG
Arranged by H. R. W.

Moderately

1. There's music in the air, — When the in-fant morn is
2. There's music in the air, — When the twi-light's gen-tle

nigh; And faint it's blush is seen — On the bright and laugh-ing
sigh Is lost in eve-nings' hush, — As it's qui-et beau-ties

Descant Ah,

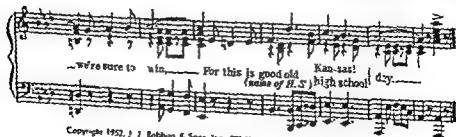
sky. Man-ya harps' ec-static sound Thrills us with a
die.

joy pro-found, While wellst en-charm-ed there to the music in the air.

11. Stand Up And Cheer

(KANSAS UNIVERSITY)

Like A March

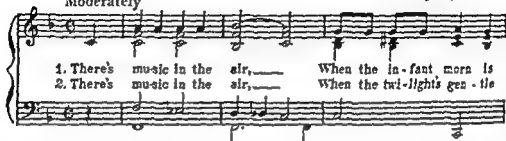


II. HEARD ON THE CAMPUS

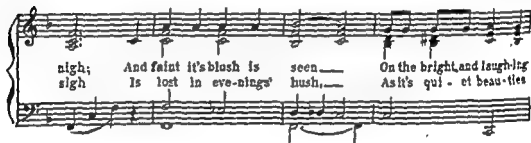
10. There's Music In The Air

OLD SONG
Arranged by H. R. W.

Moderately



1. There's music in the air, — When the in-fant morn is
2. There's music in the air, — When the twi-ght's gen-tle

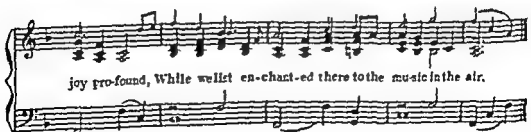


nigh; And faint it's blush is seen — On the bright and laugh-ing
sigh Is lost in eve-nings' hush, — As it's qui-et beau-ties

Descant Ah,



sky.
die. Man-ya harps' ec-sta-tic sound Thrills us with a

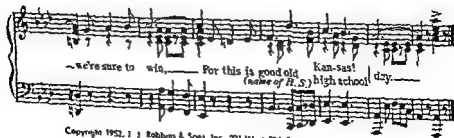
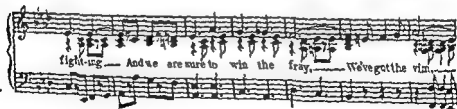
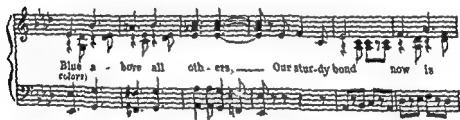


joy pro-found, While we list en-charm-ed there to the music in the air.

11. Stand Up And Cheer

(KANSAS UNIVERSITY)

Like A March



12. Lord Jeffery Amherst

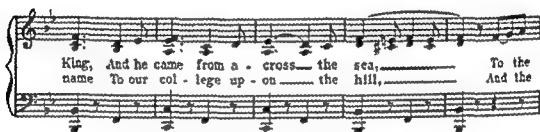
(AMHERST COLLEGE)

Like A March

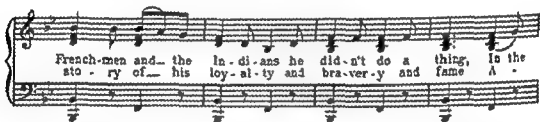
by J. S. HAMILTON
Arranged by H. E. W.



1. Oh, — Lord Jef-fe-ry Am-herst was a sol-dier of the
2. Oh, — Lord Jef-fe-ry Am-herst was the man who gave his



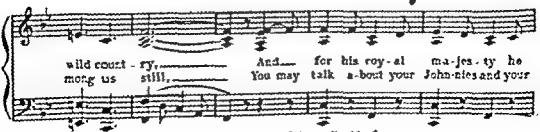
King, And he came from a - cross — the sea, ——— To the
name To our col - lege up - on — the hill, ——— And the



French-men and — the In-di-ans he did-n't do a thing, In the
sto - ry of — his loy-al-ty and bra-ver-y and fame A -



wilds of this wild coun - try, ——— In the wilds of this
bides here a - mong us still, ——— A - bids here a -



wild count - ry, ——— And — for his roy-al ma-jes-ty he
mong us still, ——— You may talk a-bout your John-nies and your

fought with all his might, for he was a sol - dier loy - al and true, —
E - lis an' the rest — for they are names that time will nev - er dim, —

And he con-quer'd all the en - e - mies that camewith in his
But give us our on - ly Jef - fery, he's the nob - lest and the

sight, And he looked a-round for more when he was through. —
best, To the end — we will stand — fast for him. —

Refrain

Oh, — Am - herst, brave Am - herst, 'twas a name known to

same in days of yore, — May it ev - er — be

glar - ious — 'till the sun shall climb the heavens no more. *sfz*

13. Take Me Back To Tech!

(MASSACHUSETTS INSTITUTE OF TECHNOLOGY)

by FRED SEAUER
Tune "Solomon Levi"
Arranged by H. R. W.

Gaily

1. I wish that I were back a-gain At the Tech on Boyl-ston
2. Oh, back to the days that were free from care, In the 'O-lo-gy Var-si-ty

street, Dress'd in my dink-y un-i-form, So
shop, With noth-ing to do but an-a-lyze air In an

dap-per and so neat, I'm cra-zy af-ter
an-e-mo-met-ric-al top; Or the dif-fer-en-ti-

cal-cu-lus; I nev-er had e-nough, It was
a-ti-on of the trig-o-nom-e-tri-cal pow'rs. Of the

hard to bedragged a-way my young; It was hor-ri-bly, aw-fu-ly tough!
con-stant pl that mad me sigh In those hap-py days of ours.

Oh, give me some 'Ol-o-gy,
Rah for Tech-nol-o-gy!

'Ol-o-gy, tra-la-la-lal
'Ol-o-gy, 'Ol-o-gy, Oh,

Any old kind of 'Ol-o-gy!
Glorious old Technol-o-gy!

Trala la la la la, Trala la la la la

Refrain

Take me back on a spe-cial tra-la to the glo-ri-ous in-sti-tute. I

years for the in-spi-ra-tion of a Technol-o-gi-cal tool. I'd

shun the phys-i-cal, quiz-zi-cal prof; And Chap-el, and all that; But

how I would love a-gain to go on a Sci-en-tif-ic Bat!

14. Bull-Dog

(YALE UNIVERSITY)

Written by the famous American composer while a student at Yale. Used by his special permission.

Tempo di marcia

by COLE PORTER

Bull-dog! Bull-dog! Bow, wow, wow, E - ll

Yale. Bull-dog! Bull-dog! Bow, wow, wow, Our team can

nev-er fall. When the sons of E - ll break thro' the lice,

That is the sign we halt; Bull-dog! Bull-dog! Bow, wow,

wow, E - ll Yale! Yale!

Copyright 1911 by Cole Porter. Used by his permission.

15. Spanish Guitar

COLLEGE SONG

This old song is sung in many colleges and fraternity houses with local color. The notes in the bass clef may be used as a vocal accompaniment in a number of ways: bass voices should sing the lower notes while the altos and tenors take the two upper notes of the chord. The male voices may divide up to sing this rhythmical accompaniment, or the sopranos and altos may sing the two upper notes one octave higher while some of the boys sing the melody.

Lively waltz

1. When I was a stu-dent at Ca-diz - I played on the Span-ish Gui-
 2. Oh, how I re-mem-ber at Ca-diz - I got an at-tack of ca-
 Ring(ching,ching,)ring(ching,ching)etc.

tar, ching,ching! I used to make love to the lad-les - I think of them
 tar,ching,ching! Then I stayed a - way from the lad-les, - But I still played my

still from a - far, ching,ching!
 Span-ish Gui - tar, ching,ching! Ring,ching,ching,ring,ching,ching! Ring out, ye
 Ring, ching, ring,

bells, Oh, ring out ye bells, Oh, ring out ye bells! Ring,ching,ching,
 ring,ching,ching,ching, Ring,ching,ching,ching, Ring,ching,ching, Ring,

ring,ching,ching! Ring out ye bells, As I play on my Span-ish Gui - tar, ching,ching!
 ching, ring, ring,ching,ching,ring, ching, ring,ching,ching!

16. The Badger Ballad

(UNIVERSITY OF WISCONSIN)

This is a favorite melody for many colleges and high schools.
All you have to do is change the word Badger to fit the nickname
of the team in your school.

by TRADITIONAL
Arr. by H. F. W.

Well accented

The first system of musical notation for 'The Badger Ballad'. It consists of a treble and bass staff joined by a brace on the left. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The music is marked with a forte 'f' dynamic.

If you want to be a Bad-ger, just come a-long with me By the bright shin-ing light,

The second system of musical notation. It continues the melody and accompaniment from the first system.

light of the moon, If you want to be a Bad-ger, just come a-long with me, By the

The third system of musical notation. It continues the melody and accompaniment.

bright shin-ing light of the moon. By the light of the moon, By the

The fourth system of musical notation. It continues the melody and accompaniment.

light of the moon, By the bright shin-ing light, By the light of the moon, If you

The fifth system of musical notation, which concludes the piece. It continues the melody and accompaniment.

want to be a Bad-ger, just come a-long with me By the bright shin-ing light of the moon.

17. Tell Me Why?

ANONYMOUS

To be sung in the moonlight

Melody: (F)

1. Tell Me Why the stars do shine; shine; Be -
 2. Be-cause God made the stars to shine; shine; Be -

Tell Me Why the i - ry twines; -
 cause God made the i - ry twines; Be -

Tell Me Why the sky's so blue And
 cause God made the sky's so blue Be -

I will tell you just why I love you.
 cause God made you, that's why I love you.

18. The Girls We Never Did Wed

This arrangement may also be sung as follows: Different members of the quartet may sing the verses as a solo with humming accompaniment by the others.

by EDWARD LISZONA
and HAL DAVID

Tenor *p* G Em Bm Am F

Lead

Baritone *p* Sing low, sing low, Let the red wine flow; Let it flow like the

Bass

Patempo

D7 D+ G tears we have shed; we have shed. **G7** Let's drink a toast to the

C Am7 D7 G7 D7 G girls we loved, The girls that we nev - er did wed. **F#**

mp

G G+ C Am

1. Re-mem-ber the girl with the hair of gold who danced ev-'ry
 2. Re-mem-ber the girl with the eyes of blue who vowed that we'd
 3. Re-mem-ber the girl with the ru-by lips, Her kiss-es still
 4. Re-mem-ber the girl with the sun-ny smile, We picked out the

mp

D7 G G+

dance with me, ——— Oh she was my sweet-heart in
 nev-er part, ——— I loved her and she said she
 lin-ger on, ——— I left her for one of those
 ring and church, ——— The day that we were to walk

C Am D7 A7 Am7 Back to Refrain D7

days of old, Now she's just a sweet mem-o-ry.
 loved me too, But she broke her vow and my heart. ——— Sing
 fish-ing trips and when I re-turned she was gone. ———
 down the aisle I found I was left in the lurch. ———

p

18. The Girls We Never Did Wed

This arrangement may also be sung as follows: Different members of the quartet may sing the verses as a solo with humming accompaniment by the others.

by EDWARD LISBONA
and HAL DAVID

Tenor *p* G Em Bm Am *p*

Lead

Sing low, sing low, Let the red wine flow, Let it flow like the

Baritone *p*

Bass

patempo

D7 D+ G *mf* G7

tears we have shed: we have shed. Let's drink a toast to the

C Am7 D7 D7 G *Fine*

girls we loved, The girls that we nev-er did wed.

mp

III. SING ME THE OLD SONGS

20. Daisy Bell (A Bicycle Built For Two)

With marked rhythm

by HARRY DACRE

Dai - sy, Dai - sy, Give me your an - swer
Mi - chael, Mi - chael, Here is your an - swer

do, I'm half cra - zy, All for the
true, You're half cra - zy, If you think

love of you, It won't be a sty - lish mar - riage!
that will do, If you can't af - ford a car - riage

I can't af - ford a car - riage, But you'll look
There won't be an - y mar - riage, For I'll be

sweet up - on the seat, Of A Bi - cy - cle Built For Two.
switched if I'll get hitched, On A Bi - cy - cle Built For Two.

19. Far Above Cayuga's Waters

This melody is probably used more than any other by different schools as their Alma Mater song.

Music by H. S. THOMPSON
Words by C. K. URGHART

Male Quartet

(Melody)

1. Far a-bove Cay - u - ga's wa-ters, With its waves of blue, Stands our co - ble
2. Far a-bove the bu - sy hum-ming Of the bust - ling town, Reared against the
3. Firm up - on the rag - ged hill - tops Stand the gra - nite walls, Firm - er may her
When with mo - ments swift - ly fly - ing, A - ges roll be - tween, Song as yet re -

Unison or mixed voices

Chorus

Al - ma Ma - ter, Glo - ri - ous to view,
arch of heav - en, Looks she proud - ly down,
sons press on - ward, on - ward through her halls,
born shall hail thee Al - ma Ma - ter, Queen.

Lift the chorus, speed it on - ward,

Loud her praise - es tell; Hail to thee our Alma Mater, Hail, all hail, Cornell!

Chorus
G

D7

G7

G

D7 G7

East side, West side all a-round the town, — The

tois sang "ring a ros-ie," "Lon - don Bridge is fall - ing down."

Boys and girls to-gether, — Me and Mamie O' - Rorke, — Tripped the

light fan-tas-tic on The Sidewalks Of New York.

York.

21. The Sidewalks Of New York (East Side, West Side)

Words and Music by
CHARLES B. LAWLER
and JAMES W. BLAKE

Valse moderato

1. Down in front of Ca-sey's. Old brown wood-en
2. Things have changed since those times. Some are up- is

stoop, "G" On a sum-mer's eve-ning, We formed a
Oth-ers, they are wan-d'ers, But they all feel

mer-ry group; Boys and girls to- geth-er,
just like me; They'd part with all they've got.

We would sing and waltz, While To-ry
Could they once more walk With their best

played the or-gan on The Side walks Of New York.
girl and have a twirl on The Side walks Of New York.

Chorus

East side, West side all a-round the town, — The

Chords: C, D7, G7, C, D7, G7

tots sang "ring a ros-ie," "Lon-don Bridge is fall-ing down."

Chords: C, Gdim, C, E7, A7, D7

Boys and girls to-gether, — Me and Ma-mie O'-Rorke, — Tripped the

Chords: C, D7, C, C, G, C

light fan-tas-tic on The Sidewalks Of New York. York.

Chords: Gdim, C, E7, A7, Am7, D7, G

21. The Sidewalks Of New York (East Side, West Side)

Words and Music by
CHARLES B. LAYTON
and JAMES F. ELLEN

Valse moderato

1. Down in front of Ca-sey's— Old brown wood-en
2. Things have changed since those times— Some are sp— is

stop, "G" On a sum-mer's eve-ning— We formed a
Oth-ers, they are wan-d'ers— But they all feel

mer-ry group; Boys and girls to-ge-th-er,
just like me; They'd part with all they've got.

We would sing and waltz, While To-ry
Could they once more walk With their best

played the or-gan on The Side walks Of New York.
girl and have a twist on The Side walks Of New York.

cops are out of sight.

We roll dem bones.

23. Bill Grogan's Goat

COLLEGE SONG
Arr. by H. R. W.

Tenors
(play one octave lower)

Bill Grogan's Goat,
The whistle blew,
Was feel-ing fine,
The train drew nigh,

1. Bill Grogan's Goat, _____ Was feel-ing fine, _____ Ate three red
2. The whistle blew, _____ The train drew nigh, _____ Bill Grogan's

Baritone (Melody)

Bass *mp*

Bill Grogan's Goat,
The whistle blew,

Ate three red shirts From off the line; Bill took a stick,
Bill Grogan's Goat Was doomed to die; He gave three groans

shirts _____ From off the line; _____ Bill took a stick, _____ gave him a
Goat _____ Was doomed to die; _____ He gave three groans _____ of aw-ful

Ate three red shirts From off the line; Bill took a stick,
Bill Grogan's Goat Was doomed to die; He gave three groans

gave him a whack, And tied him to the rail road track.
of aw-ful pain, Coughed up the shirts and flagged the train.

whack, _____ And tied him to _____ the rail-road track, the rail road track.
pain, _____ Coughed up the shirts _____ and flagged the train, and flagged the train.

gave him a whack, And tied him to the rail-road track.
of aw-ful pain, Coughed up the shirts and flagged the train.

22. Roll Dem Bones

Here is an old favorite of all barber-shop quartets. It is the version the author sang in college. As in all numbers of this type the lead and baritone often cross parts.

Tenor (play one octave lower)

Lead Shine, shine, shine! Shine, shine, shine, shine, shine 'em up fine for a dime,
Baritone
Bass

dime, a dime, a dime, a dime, Shine 'em up fine for a dime My

ba-by needs a pair of shoes, Come, you even, come! But she won't get them if I lose,

Come, you 'even, come! We Roll Dem Bones, we Roll Dem Bones we roll dem on the square,

Roll dem on the side-walks, streets, or any-where, We roll dem in the morn-in', and we

roll dem in the night, We Roll Dem Bones the whole night long, When the

25. After The Ball

Try to sing the barber-shop harmony indicated in the accompaniment.

Words and Music by
CHARLES K. HARRIS

G

Af-ter The Ball is o - ver, Af-ter the break of

D7 D8 D7 Ddim D7

morn, Af-ter the danc-ers' leav - ing, Af - ter the

G D7 G

stars are gone, Man-y a heart is ach - ing,

E7 A A7 D7

If you could read them all Man-y the hopes that have

G Am7 D7 G Am7 D7 G

Van - ished Af - ter The Ball, Ball.

24. You Tell Me Your Dream

by SEYMOUR RACE
ALBERT H. BROWN
CHARLES N. DANIEL
Arr. by H. R. W.

From an old popular song called "You Tell Me Your Dream."
This barber-shop version has become popular with male quartets
all over the country.

Tenor (play one octave lower)

Lead You Had A Dream, well, I had one
Baritone
Bass And I

had one too
too, I know mine's best 'cause it
had one too

was of you, Come, sweet-heart,
of you

Is the time
tell me, now is the time, You
Is the time

tell me your dream I'll tell you mine.

roll right a-way, right a-way, right a-way, We're bound for our home o'er the sea.

Lead (or yodel) (Sing notes marked x falsetto)

Lah - re - ah - dee - ay, lah - ee - duh - lah - dee - ay, Oh - dul -

(Tenor) Bloop bloop, bloop bloop, bloop bloop, bloop bloop,

(Baritone)

(Bass) Bum bum bum bum

ee - duh - lah - dee - ay, Oh - dul - ee - duh - lah - dee - ay, Lah,

bloop bloop, bloop bloop, bloop bloop, bloop,

bum bum bum bum

re - ah - dee - ay, Lah ee duh lah dee - ay, Oh - dul -

bloop bloop, bloop bloop, bloop bloop, bloop bloop,

bum bum bum bum bum bum

re - duh - lah - dee - ay, lah - dee - ay - eel.

bloop bloop, bloop bloop, bloop bloop, bloop.

bum bum bum

26. A Little Peach

TRADITIONAL
Arr. by H. R. W.

Free rhythm

(Tenor) A lit - tie peach
(Lead) A lit - tie peach _____ in an or - chard
(Baritone) A lit - tie peach
(Bass)

in an or - chard grew,
grew, _____ Lis - ten to my
in an or - chard grew,

tale of woe! {Any ice today lady?} {Tenor(spoken)}
{Bass(spoken)} {No ice today} {thank you!} We'll

Moderato and in strict rhythm

roll right away, right away, right away, We'll roll right away, right away, right away, We'll

roll right a-way, right a-way, right a-way, We're bound for our home o'er the sea.

Lead (or yodel) (Sing notes marked x falsetto)

Lah-ee-ab-dee-ay, lah-ee-duh-lah-dee-ay, Oh-dul-
 (Tenor) Bloopbloop, bloop bloop, bloop bloop, bloop bloop,
 (Baritone)
 (Bass) bum bum bum bum

ee-dah-lah-dee-ay, Oh-dul-ee-dah-lah-dee-ay, Lah,
 bloop bloop, bloopbloop, bloop bloop, bloop,
 bum bum bum bum

ee-ab-dee-ay, Lah ee dah lah-dee-ay, Oh-dul-
 bloopbloop, bloop bloop, bloop bloop, bloop bloop,
 bum bum bum bum bum bum

ee-dah-lah-dee-ay, lah-dee-ay-eel-
 bloop bloop, bloopbloop, bloop bloop, bloop.
 bum bum bum!

26. A Little Peach

TRADITIONAL
Arr. by H. R. W.

Free rhythm

(Tenor) A lit - tle peach
(Lead) A lit - tle peach _____ in an or - chard
(Baritone) A lit - tle peach
(Bass)

in an or - chard grew,
grew, _____ Lis - ten to my
in an or - chard grew,

tale of woe! {Any ice today lady?} {Tenor(spoken) No ice today} We'll
{Bass(spoken) (thank you!)}
We'll

Moderato and in strict rhythm

roll right away, right away, right away, We'll roll right away, right away, right away, We'll
roll right away, right away, right away, We'll roll right away, right away, right away, We'll



Bend down low for to drive a - way your sin and when you
You're all mine and I love you best of all and you must



get re - li - gion You want to shout and sing, there'll be a
be my man Or I'll have no man at all



hot time in the old town to - night My, ba - by,

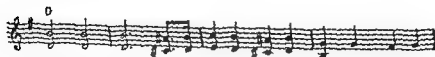
Chorus



When you hear them a bells go ding,ding, ding,



All join 'round And sweet - ly you must sing, And when the



verse am through, in the cho - rus all join in, there'll be a



hot time in the old town to - night

27. A Hot Time In The Old Town

Here is a real old-timer. It is easy to improvise a chordal accompaniment.

Words by JOE HAYDEN
Music by THEO. A. METZ

Moderate

The musical score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. Above the staff, the tempo 'Moderate' is indicated. Chord symbols 'G' and 'Em' are placed above the first and third measures respectively. The lyrics 'Come a - long get you read - y wear your' are written below the staff. The second staff continues the melody with a 'G' chord at the start and a 'D7' chord above the fourth measure. The lyrics 'There'll be girls for ev' - ry - bod - y in that' are written below. The third staff has a 'G' chord at the start and an 'Em' chord above the fourth measure. The lyrics 'bran, bran new gown, For there's gola' to be a meet - ing in that' are written below. The fourth staff continues with a 'G' chord at the start and a 'D7' chord above the fourth measure. The lyrics 'good, good old town, For there's Miss Con - so - la Da - vis an there's' are written below. The fifth staff has a 'G' chord at the start and a 'D7' chord above the fourth measure. The lyrics 'good, good old town, Where you know - ded ev' - ry - bod - y and they' are written below. The sixth staff continues with a 'G' chord at the start and a 'D7' chord above the fourth measure. The lyrics 'Miss Gon - do - lla Brown And there's Miss To - han - na Beas - ly she am' are written below. The seventh staff has a 'G' chord at the start and a 'D7' chord above the fourth measure. The lyrics 'all know - ded you And you've got a rab - bit's foot to keep a -' are written below. The eighth staff continues with a 'G' chord at the start and a 'D7' chord above the fourth measure. The lyrics 'dressed all in red I just hugged her and I kissed her an' to' are written below. The ninth staff has a 'G' chord at the start and a 'D7' chord above the fourth measure. The lyrics 'way the hoo - doo, When you' are written below. The tenth staff continues with a 'G' chord at the start and a 'D7' chord above the fourth measure. The lyrics 'me then she said, Please oh,' are written below. The eleventh staff has a 'G' chord at the start and a 'D7' chord above the fourth measure. The lyrics 'hear that the preach - ing does be - gin,' are written below. The twelfth staff continues with a 'G' chord at the start and a 'D7' chord above the fourth measure. The lyrics 'please, Oh, — do not let me fall,' are written below.

Come a - long get you read - y wear your
There'll be girls for ev' - ry - bod - y in that
bran, bran new gown, For there's gola' to be a meet - ing in that
good, good old town, For there's Miss Con - so - la Da - vis an there's
good, good old town, Where you know - ded ev' - ry - bod - y and they
Miss Gon - do - lla Brown And there's Miss To - han - na Beas - ly she am
all know - ded you And you've got a rab - bit's foot to keep a -
dressed all in red I just hugged her and I kissed her an' to
way the hoo - doo, When you
me then she said, Please oh,
hear that the preach - ing does be - gin,
please, Oh, — do not let me fall,



Bend down low for to drive a - way your sin and when you
You're all mine and I love you best of all and you must

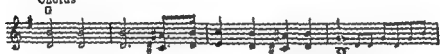


get re - li - gion You want to shout and sing, there'll be a
be my man Or I'll have no man at all



hot time in the old town to - night My, ha - by,

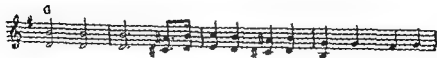
Chorus



When you hear them a bells go ding,ding, ding,



All join 'round And sweet - ly you must sing, And when the



verse am through, in the cho - rus all join in, there'll be a



hot time in the old town to - night

28. Dreaming

Here is a perfect song to try some barber-shop quartette singing.
Follow the harmonies in the accompaniment.

Music by J. ANTON DAILEY

Words by L. W. HEISER

Quietly

mp *F*

C7

B7dim F

The first system of musical notation features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter rest, followed by eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands. The lyrics 'Dream - ing, Dream - ing, of you sweetheart! am dream - ing,' are written below the vocal staff.

Bb

F B7dim F

G7

C7

The second system continues the vocal melody and piano accompaniment. The lyrics 'Dream-ing of days, when you loved me best Dream-ing of hours that have' are written below the vocal staff.

F

C7

The third system continues the vocal melody and piano accompaniment. The lyrics 'gone to rest, Dream - ing, Dream - ing Love's own sweet message I'm' are written below the vocal staff.

B7dim F

Bb

G7

Db7 F

D7

G7

C7


F

The fourth system concludes the vocal melody and piano accompaniment. The lyrics 'bring-ing, Years have not changed the old love still re-mains, Dream - ing.' are written below the vocal staff.

IV. FROM WHOM ALL BLESSINGS FLOW

29. Doxology

Music by LOUIS BOURGEOIS
Words by THOMAS KEN



Praise God, from whom all blessings flow; Praise Him, all creatures here be-low;
Praise Him a-bove, ye heavn-ly host; Praise Fa-ther, Son, and Ho-ly Ghost.

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30. O Love That Wilt Not Let Me Go

Descant

Words by GEORGE MATHESON
Music by ALBERT L. PEACE



1. O Love that wilt not let me go, — I rest my wea-ry
2. O Light that fol-low'st all my way, — I yield my flick-er-
3. O Joy that seek-est me through pain, — I can-not close my
4. O Cross that lift-est up my head, — I dare not ask to

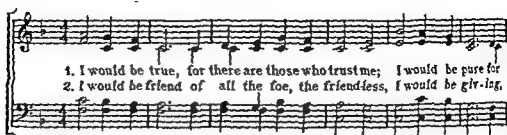
soul in Thee; — I give Thee back the life I owe, — That
torch to Thee; — My heart re-stores its bor-row'd ray, — That
heart to Thee; — I trace the rain-bow through the rain, — And
fly from Thee; — I lay in dust life's glo-ry dead, — And

In Thine o - cean depths its flow May rich - er full - er be.
in Thy sun-shine's blaze its day May bright - er fair - er be.
feel the prom - ise is not vain That morn - shall tear - less be.
from the ground there blos - soms red Life that shall ead - less be.

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31. I Would Be True

Words by HOWARD ARNOLD WALTER
Music by JOSEPH YATES PEEK

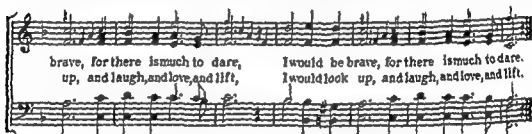


1. I would be true, for there are those who trust me; I would be pure for
2. I would be friend of all the foe, the friendless, I would be giv-ing.

Descant



there are those who care; I would be strong, for there is much to suf-fer; I would be
and for-get the gift; I would be hum-ble, for I know my weakness, I would look

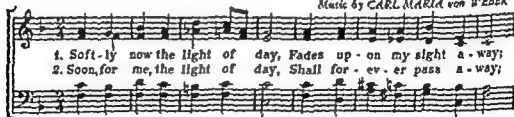


brave, for there is much to dare, I would be brave, for there is much to dare.
up, and laugh, and love, and lift, I would look up, and laugh, and love, and lift.

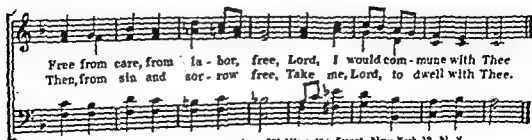
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32. Softly Now The Light Of Day

Words by G. W. DOANE
Music by CARL MARIA von WEBER



1. Soft-ly now the light of day, Fades up-on my sight a-way;
2. Soon, for me, the light of day, Shall for-ev-er pass a-way;



Free from care, from la-bor, free, Lord, I would com-mune with Thee
Then, from sin and sor-row free, Take me, Lord, to dwell with Thee.

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33. The Lord Is My Shepherd

Words by JAMES S. MONTGOMERY

Music by THOMAS KOSCHAT

This hymn sounds well as a male quartet. The baritone sings the alto part, the tenor the soprano part, and the 2nd tenor the regular tenor part. For male voices Ab is a better key.

1. The Lord is my Shepherd, no want shall I know; I
2. Through the val - ley and shad - ow of death though I stray, Since
3. In the midst of af - flic - tion my la - ble is spread; With
4. Let good - ness and mer - cy, my boun - ti - ful God, Still

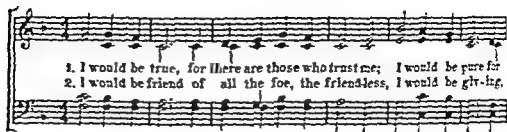
feed in green pas - ture, safe fold - ed I rest;— He lead - eth my
Thou art my Guard - ian, no e - vil I fear;— Thy rod shall de -
bless - ings un - meas - ured my cup runneth o'er;— With per - fume and
fol - low my steps till I meet thee a - bove.— I seek by the

soul where the still wa - ters flow, Re - stores me when wan - dering, re -
fend me, thy staff be my stay; No — harm can be - fall me, my
all thou a - noint - est my head; Oh, — what shall I ask of thy
path which my fore - fa - thers trod, Through the land of their so - journ, thy

deem when oppressed, He — stores me when wan - dering, re - deems when op - pressed.
Com - fort - er near, No — harm can be - fall me, my Com - fort - er near.
prov - i - dence more? Oh, — what shall I ask of thy prov - i - dence more?
king - dom of love, Through the land of their so - journ, thy king - dom of love.

31. I Would Be True

Words by HOWARD ARNOLD WALTER
Music by JOSEPH YATES PECK

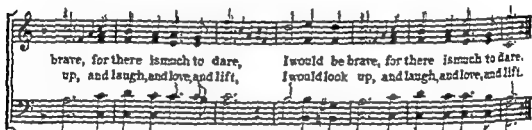


1. I would be true, for there are those who trust me; I would be pure for
2. I would be friend of all the foe, the friendless, I would be giv-ing.

Descant



there are those who care; I would be strong, for there is much to suf-fer; I would be
and for-get the gift; I would be hum-ble, for I know my weakness, I would look

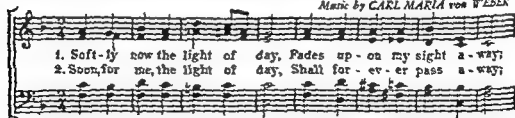


brave, for there is much to dare, I would be brave, for there is much to dare.
up, and laugh, and love, and lift, I would look up, and laugh, and love, and lift.

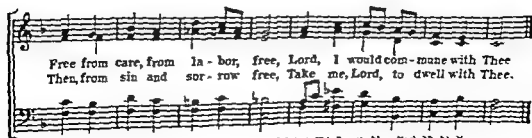
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32. Softly Now The Light Of Day

Words by G. W. DOANE
Music by CARL MARIA von WEBER



1. Soft-ly now the light of day, Fades up-on my sight a-way;
2. Soon, for me, the light of day, Shall for-ev-er pass a-way;

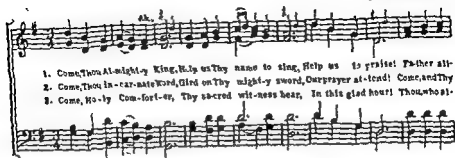


Free from care, from la-bor, free, Lord, I would com-mune with Thee
Then, from sin and sor-row free, Take me, Lord, to dwell with Thee.

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36. Come, Thou Almighty King

C. WESLEY
F. DE GIARDINI



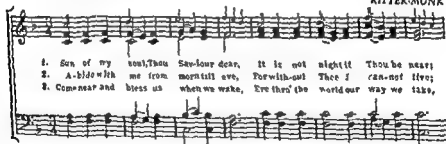
1. Come, Thou Al-might-y King, Help us Thy name to sing, Help us to praise! Fa-ther al-l-
2. Come, Thou in-car-nate Word, Glad on Thy might-y sword, Our prayer at-tend! Come, and Thy
3. Come, Ho-ly Com-fort-er, Thy sa-cred wit-ness bear, In this glad hour! Thou, who art



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37. Sun Of My Soul

J. KEBLE
RITTER-MONK



1. Sun of my soul, Thou Sav-our dear, It is not night if Thou be near;
2. A-bide with me from morn-till eve, For with-out Thee I can-not live;
3. Come near and bless us when we wake, Ere thro' the world our way we take,



O may no earth-born cloud a-rise To hide Thee from Thy ser-vant's eyes!
A-bide with me when death is nigh, For with-out Thee I dare not die.
Till in the o-cean of Thy love We lose our-selves in heav'n a-bove.

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34. God Be With You Till We Meet Again

Words by JEREMIAH E. RANKIN

Music by WILLIAM G. TOMER



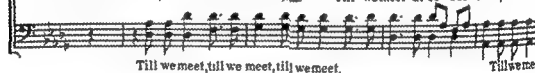
1. God be with you till we meet a-gain, By His coun-sels guide, up-hold you,
 2. God be with you till we meet a-gain, 'Neath His wings pro-TECT-ing hide you,
 3. God be with you till we meet a-gain, When life's per-ils thick con-found you,
 4. God be with you till we meet a-gain, Keep love's ban-ner float-ing o'er you,



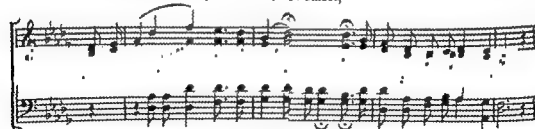
Put His arms un-fail-ing 'round you, God be with you till we meet a-gain,
 Smite death's threat'ning wave be-fore you, God be with you till we meet a-gain.




Till we meet, — till we meet, — Till we meet at Je-sus' feet;



Till we meet, till we meet, till we meet, Till we meet,



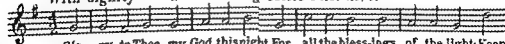
Till we meet till we meet, till we meet

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35. Tallis Canon

With dignity ★ Succeeding voices enter here.

THOMAS KEN
 THOMAS TALLIS



Glo-ry to Thee, my God, this night, For all the bless-ings of the light; Keep

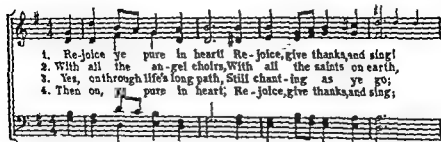


me, oh keep me, King of Kings, Be-neath Thine own Al-might-y wings.

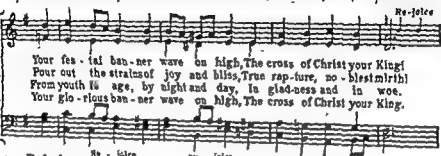
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40. Rejoice, Ye Pure In Heart

Words by EDWARD H. PLUMPTRE
Music by ARTHUR H. MESSITER



1. Re-joice ye pure in heart! Re-joice, give thanks, and sing!
2. With all the an-gel choirs, With all the saints on earth,
3. Yes, on through life's long path, Still chant-ing as ye go;
4. Then on, pure in heart; Re-joice, give thanks, and sing;



Re-joice
Your fes-tal ban-ner wave on high, The cross of Christ your King!
Pour out the strains of joy and bliss, True rap-ture, no-blest mirth!
From youth to age, by night and day, In glad-ness and in woe.
Your glo-rious ban-ner wave on high, The cross of Christ your King.

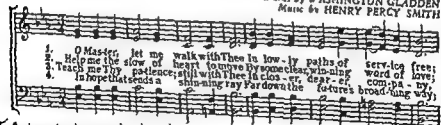


Re-joice, re-joice, re-joice, give thanks, and sing!
Re-joice, re-joice, re-joice, give thanks, and sing!

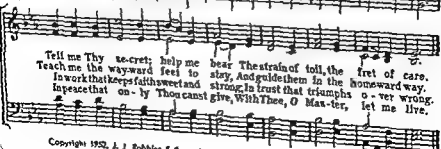
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41. O Master, Let Me Walk With Thee

Words by WASHINGTON GLADDEN
Music by HENRY PERCY SMITH



1. O Master, let me walk with Thee in low-ly paths of serv-ice free;
2. Help me the slow of heart to move by some clear, win-ning word of love;
3. Teach me Thy patience; still with Thee in clos-er, dear-er, com-pa-ny;
4. In hope that sends a shin-ing ray far down the fu-ture's broad-ning way.



Tell me Thy se-cret; help me bear The strain of toil, the fret of care.
Teach me the way-ward feet to stray, And guide them in the homeward way.
In work that keeps faith sweet and strong, In trust that triumphs o-ver wrong.
In peace that on-ly Thou canst give, With Thee, O Mas-ter, let me live.

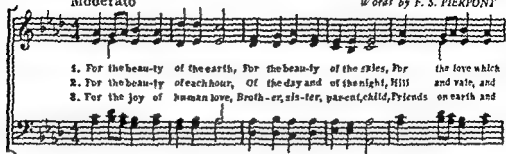
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38. For The Beauty Of The Earth

(Thanksgiving Day)

Music by CONRAD KOCHER
Words by F. S. PIERPONT

Moderato



1. For the beau-ty of the earth, For the beau-ty of the skies, For the love which
2. For the beau-ty of each hour, Of the day and of the night, Hills and vale, and
3. For the joy of human love, Broth-er, sis-ter, parent, child, Friends on earth and

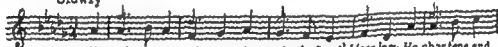
from our birth Over and a-round us lies,
tree and flower, Sun and moon and stars of light, Lord of all, to Thee we raise This our hymn of grateful praise
friends a-bove, For all gen-tle thoughts and mild,

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39. Prayer Of Thanksgiving

NETHERLANDS TUNE
Anonymous

Slowly



1. (P) We gath-er to-gether to ask the Lord's bless-ing; He chastens and
2. (mf) Be-side us to guide us, our God with us join-ing, Or-dain-ing, main-
3. (ff) We all do ex-tol Thee, Thou lead-er in bat-tle, And pray that Thou

has-tens His will to make known; The wicked op-press-ing cease them from dis-
tain-ing His king-dom al-vine; So from the be-gin-nig the fight we were
still our De-fend-er wilt be. Let Thy congre-ga-tion es-cape trib-u-

1. & 2. 1. & 2.
tress-ing, Sing prais-es to His name, He for-gets not His own,
win-ning, Thou, Lord, wast at our side, Let the glo-ry be Thine!
la-tion; Thy name be ev-er praised! And Thy peo-ple be (Omit) free.

After last verse

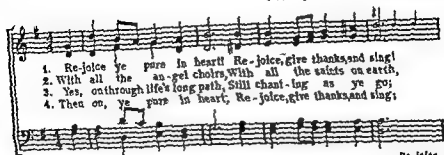
Ev-er be free!

*Chords to be used for piano accompaniment.

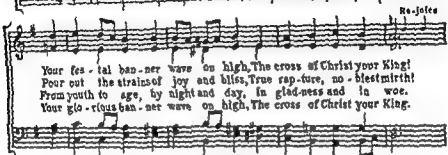
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40. Rejoice, Ye Pure In Heart

Words by EDWARD H. PLUMPTRE
Music by ARTHUR H. MESSITER



1. Re-joyce ye pure in heart! Re-joyce, give thanks, and sing!
2. With all the an-gel choirs, With all the saints on earth,
3. Yes, on through life's long path, Still chant-ing as ye go;
4. Then on, ye pure in heart, Re-joyce, give thanks, and sing!



Re-joyce

Your fes-tal ban-ner wave on high, The cross of Christ your King!
Pour out the strains of joy and bliss, True rap-ture, no-blest mirth!
From youth to age, by night and day, In glad-ness and in woe.
Your glo-rious ban-ner wave on high, The cross of Christ your King.



Refrain: Re-joyce, re-joyce,

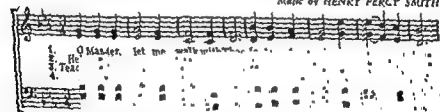
Re-joyce, re-joyce, re-joyce, give thanks, and sing!

Re-joyce, re-joyce,

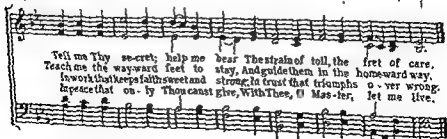
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2. He
3. Teac
4.



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Teach me the way-ward feet to stay, And guide them in the homeward way.
In work that keeps faith sweet and strong, In trust that triumphs o-ver wrong.
In peace that on-ly Thou canst give, With Thee, O Mas-ter, let me live.

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42. The Strife Is O'er

Music by
GIOVANNI P. da PALESTRINA
Words by F. POTTS

Jubilantly, With majesty

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

Org. ↑

Al - le - lu - ia

1. The strife is o'er, the bat-tle done;
2. The three sad days have quick-ly sped;
3. Lord, by the stripes which wound-ed Thee,

Al - le - lu - ia,

The vic - to - ry of life is won; The song of
He ris - es glo - rious from the dead: All glo - ry
From death's dread sting Thy ser - vants free, That we may

Al - le - lu - ia,

Al - le - lu - ia!

tri-umph has be-gun. Al-le-lu - ia!
to our ris-en Head! Al-le-lu - ia!
live and sing to Thee. Al-le-lu - ia!

43. Christ Is The Answer

Words and Music by
WARD ABUSAMRA

With movement

1. Hap-py hearts are sing-ing to-day, Sing-ing as we go on our way,
2. Glad-ly by His rule let us live, Help-ing hands so read-y to give,
3. Live in Him, and then you will find, Trou-bles gone and peace of mind,

Good dis-ci-ple e'er to be, And by his faith it's "Christ for me."
Wea-ry hearts and souls to free, So we can say it's "Christ for me."
In our dai-ly life you'll see, Why we are sing-ing "Christ for me."

Refrain

Christ is the answer, Chris-tian Youth, Help ev-ery soul to learn His truth,

Pray for a troub-led soul to free, An-chor your faith in "Christ for me."

V. LET'S SING A LITTLE OPERA

44. Largo From the Opera "XERXES"

This famous aria "Om bra mai fu" is considered one of the most beautiful melodies ever written. Sacred words are most appropriate for its noble quality.

Slowly

Music by HANDEL
Words by H. R. W.

O Lord, Our God We praise Thy-

name, For Thy great good - ness And lov-ing kind-ness,

We praise Thy name, Fa-ther in heav'n, We turn our

hearts to Thee, Our hum-ble thanks we give to Thee O Lord, our God, Hear-

while Thy chil-dren pray, Show us Thy way, For

now and for - ev - er - more grant us Thy sal - va - tion,

O Lord, our God we bless and praise Thy Name.

ff Majestically *Slower*
 Now and for - ev - er - more grant us Thy sal - va - tion, Oh Lord, our God.

45. My Heart At Thy Sweet Voice

From "SAMSON AND DELILAH"

Moderately slow

Music by
CAMILLE SAINT-SAËNS
Words by R. R. F.

p

Ah, re - turn my fond ca - res - es

All the ar - dor my heart po - sess - es

Re - turn my fond ca - res - es, Re - turn my fond ca - res - es,

cresc.

Ah, all the ar - dor my heart po - sess - es,

f *dim.*

p *Slower*

My own, my own, I love you.

46. The Evening Star

From "TANNHAUSER"

Tannhäuser sings this beautiful song to the evening star to watch
over his dead lover, Elizabeth.

Quietly

Music by RICHARD WAGNER

p

O thou sub-lime, sweet eve - ning star

Joy - ful I greet thee from a - far; My

love to her I ne'er dis-closed, Greet her when she in thy

THE EVENING STAR (Cont'd)

light re-posed, Though parting from this vale of

sor-row, With thee her soul will rest to-mor-row,

Though rising from this vale of sor-row, With

thee her soul will rest to-mor-row,

47. Then You'll Remember Me

From "THE BOHEMIAN GIRL"

Words by ALFRED BANN
Music by MICHAEL W. BALFE

Moderately slow

mp
1. When oth-er lips and oth-er hearts their tales of love shall tell, In
2. When coldness of de-celt shall allight the beauty now they prize, And

language whose ex-cess im-parts the pow'r they feel so well There
deem it but a fad-ed light which beams with-in your eyes; When

may, per-haps, in such a scene, some re-col-lec-tion
hol-low hearts shall wear a mask 'twill break your own to

be Of days that have as hap-py been, And you'll re-mem-ber
see in such a mo-ment I but ask That you'll re-mem-ber

Slower
me, And you'll re-mem-ber, you'll re-mem-ber me.
me, That you'll re-mem-ber, you'll re-mem-ber me.

48. Home To Our Mountains

(A Nostri Mont from "IL TROVATORE")

This is a duet between Azucena, and her supposed son, Manrico.
Worn with grief she sings of her native mountains while
Manrico joins in her song to comfort her.

Music by VERDI

Rather slowly



Maurice: Oh, I will pour

Increasing— and play now thy life in soft numbers Lull me to

forth the song in my heart. heart.

rest, and to-mor-row de-part. O part To rest, to

rest thee my moth er, O rest thee my

rest, Lull me to rest To rest, To rest,

moth er, Lull thee to rest, lull thee to rest,

Lull me to rest, lull me to rest, lull me to rest.

49. Woman Is Changeable

(La Donna E Mobile from "RIGOLETTO")

The duke sings about the fickleness of women

Brightly
mp

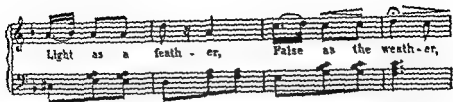
Music by VERDI

1. Wom-an is change-a-ble, Light as a feath-er, False as the
2. Oh, it is mi-se-ry Fond-ly con-fid-ing, Tame-ly a-

weath-er, who can be-lieve her? Al-ways so beau-ti-ful
bid-ing her fick-le fan-cies! Yet true fe-li-ci-ty

Face so be-guil-ing, cry-ing or smil-ing
Mocks the pur-su-er when as her lov-er

she's a de-celv-er! Wom-an, ah, wom-an
nev-er en-tran-ced!



Lightly



50. Habanera From "CARMEN"

In Act I, Carmen sings of the unruly quality of love, while trying to attract the attention of Don José, who, however, pays no attention to her.

Moderately fast

Music by GEORGES BIZET
Translation by VIRGINIA SPAAR

1. Love is like an un - ru - ly bird that none can ev - er hope to
2. Bird of love that you thought o'er taken, He spreads his wings and flies a -

tame, And in vain is your plead - ing heard If he re - fuse your heart to
way, Love is gone then, you are for - sak - en, But give him up and he's back to

claim, Naught a - vails, you are sure to lose, One speaks of love, one turns a -
stay, All a - round you he's play - ing, teas - ing, He comes, he goes dart - ing swiftly

way, But this si - lent one I would choose, for him my heart beats strong to
by, Now to hold him, he's not for seiz - ing, but he holds you, if escape you

day.
try. Ah, love! Ah,

love! Ah, love! Ah, love, Ah, love's a

Gyp-sy child, 'tis true, To try to rule him would be ve-ry hard, You love me not, still I love

you — As I love you be on your guard. You love me not — As

I love you be on your guard, But as I love you, as I

1. love you, be on — your guard. 2. love you be on your guard.

VI. THE PEOPLE SING

51. On Top Of Old Smoky

Special Lyrics and
adaptation by
ED. JACKSON

Voice

1. On Top Of Old Smok - y All cov-ered with
8. She'll hug you and kiss you And tell you more

snow (All cov-ered with snow) I lost my true lov -
lies (And tell you more lies) Than cross - ties on rail -

er He court - ed too slow (He court - ed too slow) 2. A
roads Or stars in the skies (Or stars in the skies) 4. And

Chord progression: C7, F, G7

thief will but rob you _____ And take what you
 court-in's a pleas ure _____ But filth-in's a

Chord progression: C, Cdim, G7

have (And take what you have) But a false heart-ed low -
 grief (But filth-in's a grief) For a false heart-ed low -

Chord progression: Dm7, Fm, G7, 11C

er _____ Will send you to your grave.
 er _____ Is worse than a

Chord progression: C7, 11/2C, Fm, C

S. She'll hug you and thief.

52. Across The Wide Missouri

(A-Roll A-Roll A-Ree)

Words and Music by
ERVIN DRAKE
JIMMY SHIRL

Moderately Eb

1. My la - dy love, she stands a -
2. For sev - en years I've been a -
3. I bought a dress in Co - lo -
4. I'm push - in' off when dawn's a -

mp

wait - in' Far a - cross the wide Mis -
roam - in' Sev - en years I left the
ra - da, Bought a ring in Ca - li -
break - in' Go - in' cross the wide Mis -

sou - ri. On the banks I hear her
val - ley. Now I live just for my
forn - y. And I bought them for my
sou - ri. Where my love she stands a -

B \flat 7 E \flat A \flat E \flat

call - in' to me
true love to see
dear wife, to be
wait - in' for me

Refrain E \flat Cm7 F9

A - roll a - roll a - roll A - cross The Wide Mis-

B \flat 7 E \flat

son - ri. A - roll a - roll a - roll

Cm7 F9 B \flat 7 E \flat 1. 2. 3. 4. Fine

A - cross The Wide Mis-son - ri. 2. Far
3. I
4. I'm

trill Fine

53. Beautiful Brown Eyes

Chorus-Waltz tempo

By ED. JACKSON

Chorus-Waltz tempo

Beau - ti - ful, beau - ti - ful Brown Eyes, —

Chords: F# F# C7 F7 Bb Bbm

Beau - ti - ful, beau - ti - ful Brown Eyes, —

Chords: Dm Dm7 G7 C C7

Beau - ti - ful, beau - ti - ful Brown Eyes, —

Chords: F Dm C7 F7 Bb Fdim

C7 F Bb F Fine

rev - er love blue eyes a - gain.

Verse F - C7 F7 Bb Bbm Dm Dm7

Will - le, oh Will - le, I love you, Love you with
Get - tin' up ear - ly each morn - ing, Work - in' and

C7 C7 F Dm C7 F7

all - my heart. You know you and I would have
toll - to' all day. Sup - er to fix in the

Bb F C7 F

mar - ried, — But one of us had to de - part. —
ev - 'ring, — But Brown Eyes, he just will not stay. —

D.S. al Fine

53. Beautiful Brown Eyes

Chorus-Waltz tempo

By ED. JACKSON

Chorus-Waltz tempo

By ED. JACKSON

Beau - ti - ful, beau - ti - ful Brown Eyes, —

Chords: S^{\flat} F, F6, C7, F7, B \flat , Bbm

Beau - ti - ful, beau - ti - ful Brown Eyes, —

Chords: Dm, Dm7, G7, C, C7

Beau - ti - ful, beau - ti - ful Brown Eyes, —

Chords: F, Dm, C7, F7, B \flat , Fdim

days where the desert gleams, Val-ley of the sun, the val-ley of my dreams.

Chords: C7, F, F7, D7, G7, Gm7 5b, F

55. Cripple Creek

This old folk song with a little different melodic twist was sung for us by Peggy Haywood of Burlington, N. C.

North Carolina Folk Song
Arr. by H. R. W.

Lively

(Boys) I got a girl and she loves me She's as sweet as
(Girls) I got a bear and he loves me He's as sweet as

sweet can be She's got eyes of ha-by blue
sweet can be He's got eyes of dark-est brown

Makes my gun shoot straight and true. Go-ing down Crip-pie Creek,
Makes my heart jump all a-roun'

go-ing on the run, Go-ing down Cripple Creek to have some fun.

54. Valley Of The Sun

Written on Lookout Mountain, Phoenix, Arizona, June, 1930.
Dedicated to the students of the State Teachers College in
Tempe, Arizona.

Words and Music by
HARRY R. WILSON

Slow waltz

The musical score is written for piano and voice. It consists of five systems of music. Each system has a piano accompaniment on the left and a vocal melody on the right. The piano part includes chords and a bass line. The vocal part includes a melody line and lyrics. The tempo is marked 'Slow waltz'.

Lyrics:

Val - ley of the sun, val - ley of my dreams, Crowned by mountains
high where the des-ert gleams, Gal - ant pi-o-neers,
Climbed these hills sub-lime, Built their hum-ble homes On yel - low sands of
time. How the val-ley chang-es as life ram-bles a - long, But
still the bar-ren mountains sing their mys-tic song. I will spend my

57. We're Marching Down The Levee

Play-party Song

1. Slowly (Melodic accompaniment using chords indicated)

We're march-ing down the lev-ee, We're march-ing down the
lev-ee, We're march-ing down the lev-ee To old Shi-loh.

2. Much faster (oom-pah accompaniment)

1. Swing 'em on the cor-ner, too-dle-lah, too-dle-lah, too-dle-lah,
swing 'em on the cor-ner, too-dle-lah, too-dle-lah-da-ay.

DANCE:

Section 1: Four couples in straight line formation. Grand march with first couple making arch — other couples pass through and face each other on last note.

Section 2: Four couples in line at corner, diagonally across. He swings her during — reaches his own place and the dance

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58. Ol' Texas

COWBOY SONG

This old cowboy song is effective as a musical canon. Girls can be the leaders while the boys sing the follower's part.

Slowly

I'm goin' to leave — Ol' Texas now, — They've got no
I'm goin' to leave — Ol' Texas now, — D. S.

use — For the long-horn cow.
— They've got no use — For the long horn cow.

- They've plowed and fenced my cattle range,
And the people there are all so strange.
- I'll take my horse, I'll take my rope,
And hit the trail upon a lope.
- I'll bid adieu to the Alamo,
And turn my head toward Mexico.

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56. Turnip Greens

This arrangement may be sung in unison or three-part treble voices. Also, the rhythmical bass may be sung as indicated in second measure.

Gaily

Southern Folk Song
Arr. by H. R. W.

Original: South - ern gals are beau-ties, As clear - ly can be
Modern: Hol - lywood gals are beau-ties, As clear - ly can be

Pom pom pom pom pom

seen, 'Cause the pre - cious lit - tle dar-lings are
seen, 'Cause the gla-morous, a-morous mov - ie stars are

fed on tur-nip greens, Tur - nip greens, tur - nip greens,
fed on tur-nip greens,

Good old tur - nip greens, Corn-bread, ba-con and
Champagne, ca-vi - ar and

but - ter-milk And good old tur-nip greens. (How I love 'em)
crepe - su-ettes (They're good for you)

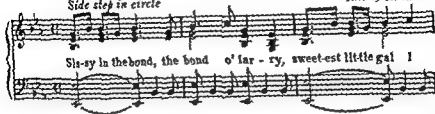
60. Sissy In The Bond

This old song with the accompanying simple dance is very popular in recreational camps.

Moderately

Play-party song
Arr. by H. R. W.

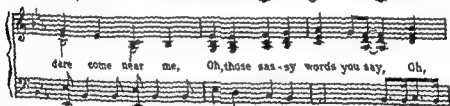
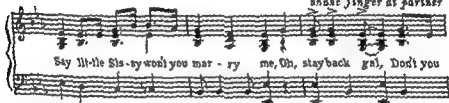
Side step in circle



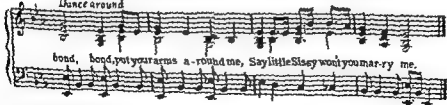
Dance around



In circle-step back and
shake finger at partner



Dance around



DANCE DIRECTIONS

For any size group: 2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 420, 422, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446, 448, 450, 452, 454, 456, 458, 460, 462, 464, 466, 468, 470, 472, 474, 476, 478, 480, 482, 484, 486, 488, 490, 492, 494, 496, 498, 500, 502, 504, 506, 508, 510, 512, 514, 516, 518, 520, 522, 524, 526, 528, 530, 532, 534, 536, 538, 540, 542, 544, 546, 548, 550, 552, 554, 556, 558, 560, 562, 564, 566, 568, 570, 572, 574, 576, 578, 580, 582, 584, 586, 588, 590, 592, 594, 596, 598, 600, 602, 604, 606, 608, 610, 612, 614, 616, 618, 620, 622, 624, 626, 628, 630, 632, 634, 636, 638, 640, 642, 644, 646, 648, 650, 652, 654, 656, 658, 660, 662, 664, 666, 668, 670, 672, 674, 676, 678, 680, 682, 684, 686, 688, 690, 692, 694, 696, 698, 700, 702, 704, 706, 708, 710, 712, 714, 716, 718, 720, 722, 724, 726, 728, 730, 732, 734, 736, 738, 740, 742, 744, 746, 748, 750, 752, 754, 756, 758, 760, 762, 764, 766, 768, 770, 772, 774, 776, 778, 780, 782, 784, 786, 788, 790, 792, 794, 796, 798, 800, 802, 804, 806, 808, 810, 812, 814, 816, 818, 820, 822, 824, 826, 828, 830, 832, 834, 836, 838, 840, 842, 844, 846, 848, 850, 852, 854, 856, 858, 860, 862, 864, 866, 868, 870, 872, 874, 876, 878, 880, 882, 884, 886, 888, 890, 892, 894, 896, 898, 900, 902, 904, 906, 908, 910, 912, 914, 916, 918, 920, 922, 924, 926, 928, 930, 932, 934, 936, 938, 940, 942, 944, 946, 948, 950, 952, 954, 956, 958, 960, 962, 964, 966, 968, 970, 972, 974, 976, 978, 980, 982, 984, 986, 988, 990, 992, 994, 996, 998, 1000, 1002, 1004, 1006, 1008, 1010, 1012, 1014, 1016, 1018, 1020, 1022, 1024, 1026, 1028, 1030, 1032, 1034, 1036, 1038, 1040, 1042, 1044, 1046, 1048, 1050, 1052, 1054, 1056, 1058, 1060, 1062, 1064, 1066, 1068, 1070, 1072, 1074, 1076, 1078, 1080, 1082, 1084, 1086, 1088, 1090, 1092, 1094, 1096, 1098, 1100, 1102, 1104, 1106, 1108, 1110, 1112, 1114, 1116, 1118, 1120, 1122, 1124, 1126, 1128, 1130, 1132, 1134, 1136, 1138, 1140, 1142, 1144, 1146, 1148, 1150, 1152, 1154, 1156, 1158, 1160, 1162, 1164, 1166, 1168, 1170, 1172, 1174, 1176, 1178, 1180, 1182, 1184, 1186, 1188, 1190, 1192, 1194, 1196, 1198, 1200, 1202, 1204, 1206, 1208, 1210, 1212, 1214, 1216, 1218, 1220, 1222, 1224, 1226, 1228, 1230, 1232, 1234, 1236, 1238, 1240, 1242, 1244, 1246, 1248, 1250, 1252, 1254, 1256, 1258, 1260, 1262, 1264, 1266, 1268, 1270, 1272, 1274, 1276, 1278, 1280, 1282, 1284, 1286, 1288, 1290, 1292, 1294, 1296, 1298, 1300, 1302, 1304, 1306, 1308, 1310, 1312, 1314, 1316, 1318, 1320, 1322, 1324, 1326, 1328, 1330, 1332, 1334, 1336, 1338, 1340, 1342, 1344, 1346, 1348, 1350, 1352, 1354, 1356, 1358, 1360, 1362, 1364, 1366, 1368, 1370, 1372, 1374, 1376, 1378, 1380, 1382, 1384, 1386, 1388, 1390, 1392, 1394, 1396, 1398, 1400, 1402, 1404, 1406, 1408, 1410, 1412, 1414, 1416, 1418, 1420, 1422, 1424, 1426, 1428, 1430, 1432, 1434, 1436, 1438, 1440, 1442, 1444, 1446, 1448, 1450, 1452, 1454, 1456, 1458, 1460, 1462, 1464, 1466, 1468, 1470, 1472, 1474, 1476, 1478, 1480, 1482, 1484, 1486, 1488, 1490, 1492, 1494, 1496, 1498, 1500, 1502, 1504, 1506, 1508, 1510, 1512, 1514, 1516, 1518, 1520, 1522, 1524, 1526, 1528, 1530, 1532, 1534, 1536, 1538, 1540, 1542, 1544, 1546, 1548, 1550, 1552, 1554, 1556, 1558, 1560, 1562, 1564, 1566, 1568, 1570, 1572, 1574, 1576, 1578, 1580, 1582, 1584, 1586, 1588, 1590, 1592, 1594, 1596, 1598, 1600, 1602, 1604, 1606, 1608, 1610, 1612, 1614, 1616, 1618, 1620, 1622, 1624, 1626, 1628, 1630, 1632, 1634, 1636, 1638, 1640, 1642, 1644, 1646, 1648, 1650, 1652, 1654, 1656, 1658, 1660, 1662, 1664, 1666, 1668, 1670, 1672, 1674, 1676, 1678, 1680, 1682, 1684, 1686, 1688, 1690, 1692, 1694, 1696, 1698, 1700, 1702, 1704, 1706, 1708, 1710, 1712, 1714, 1716, 1718, 1720, 1722, 1724, 1726, 1728, 1730, 1732, 1734, 1736, 1738, 1740, 1742, 1744, 1746, 1748, 1750, 1752, 1754, 1756, 1758, 1760, 1762, 1764, 1766, 1768, 1770, 1772, 1774, 1776, 1778, 1780, 1782, 1784, 1786, 1788, 1790, 1792, 1794, 1796, 1798, 1800, 1802, 1804, 1806, 1808, 1810, 1812, 1814, 1816, 1818, 1820, 1822, 1824, 1826, 1828, 1830, 1832, 1834, 1836, 1838, 1840, 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2174, 2176, 2178, 2180, 2182, 2184, 2186, 2188, 2190, 2192, 2194, 2196, 2198, 2200, 2202, 2204, 2206, 2208, 2210, 2212, 2214, 2216, 2218, 2220, 2222, 2224, 2226, 2228, 2230, 2232, 2234, 2236, 2238, 2240, 2242, 2244, 2246, 2248, 2250, 2252, 2254, 2256, 2258, 2260, 2262, 2264, 2266, 2268, 2270, 2272, 2274, 2276, 2278, 2280, 2282, 2284, 2286, 2288, 2290, 2292, 2294, 2296, 2298, 2300, 2302, 2304, 2306, 2308, 2310, 2312, 2314, 2316, 2318, 2320, 2322, 2324, 2326, 2328, 2330, 2332, 2334, 2336, 2338, 2340, 2342, 2344, 2346, 2348, 2350, 2352, 2354, 2356, 2358, 2360, 2362, 2364, 2366, 2368, 2370, 2372, 2374, 2376, 2378, 2380, 2382, 2384, 2386, 2388, 2390, 2392, 2394, 2396, 2398, 2400, 2402, 2404, 2406, 2408, 2410, 2412, 2414, 2416, 2418, 2420, 2422, 2424, 2426, 2428, 2430, 2432, 2434, 2436, 2438, 2440, 2442, 2444, 2446, 2448, 2450, 2452, 2454, 2456, 2458, 2460, 2462, 2464, 2466, 2468, 2470, 2472, 2474, 2476, 2478, 2480, 2482, 2484, 2486, 2488, 2490, 2492, 2494, 2496, 2498, 2500, 2502, 2504, 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2838, 2840, 2842, 2844, 2846, 2848, 2850, 2852, 2854, 2856, 2858, 2860, 2862, 2864, 2866, 2868, 2870, 2872, 2874, 2876, 2878, 2880, 2882, 2884, 2886, 2888, 2890, 2892, 2894, 2896, 2898, 2900, 2902, 2904, 2906, 2908, 2910, 2912, 2914, 2916, 2918, 2920, 2922, 2924, 2926, 2928, 2930, 2932, 2934, 2936, 2938, 2940, 2942, 2944, 2946, 2948, 2950, 2952, 2954, 2956, 2958, 2960, 2962, 2964, 2966, 2968, 2970, 2972, 2974, 2976, 2978, 2980, 2982, 2984, 2986, 2988, 2990, 2992, 2994, 2996, 2998, 3000, 3002, 3004, 3006, 3008, 3010, 3012, 3014, 3016, 3018, 3020, 3022, 3024, 3026, 3028, 3030, 3032, 3034, 3036, 3038, 3040, 3042, 3044, 3046, 3048, 3050, 3052, 3054, 3056, 3058, 3060, 3062, 3064, 3066, 3068, 3070, 3072, 3074, 3076, 3078, 3080, 3082, 3084, 3086, 3088, 3090, 3092, 3094, 3096, 3098, 3100, 3102, 3104, 3106, 3108, 3110, 3112, 3114, 3116, 3118, 3120, 3122, 3124, 3126, 3128, 3130, 3132, 3134, 3136, 3138, 3140, 3142, 3144, 3146, 3148, 3150, 3152, 3154, 3156, 3158, 3160, 3162, 3164, 3166, 3168, 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3834, 3836, 3838, 3840, 3842, 3844, 3846, 3848, 3850, 3852, 3854, 3856, 3858, 3860, 3862, 3864, 3866, 3868, 3870, 3872, 3874, 3876, 3878, 3880, 3882, 3884, 3886, 3888, 3890, 3892, 3894, 3896, 3898, 3900, 3902, 3904, 3906, 3908, 3910, 3912, 3914, 3916, 3918, 3920, 3922, 3924, 3926, 3928, 3930, 3932, 3934, 3936, 3938, 3940, 3942, 3944, 3946, 3948, 3950, 3952, 3954, 3956, 3958, 3960, 3962, 3964, 3966, 3968, 3970, 3972, 3974, 3976, 3978, 3980, 3982, 3984, 3986, 3988, 3990, 3992, 3994, 3996, 3998, 4000, 4002, 4004, 4006, 4008, 4010, 4012, 4

59. Crawdad Song

MOUNTAIN SONG

Arr. by H. R. W.

For all of you who have not lived in the West or South it may be well to explain that a "crawdad" is a "crawfish."

Lazily

mp F

B \flat Bbm F C7 F B \flat

1. You get a line and I'll bring a pole, Hon-ey; —
 2. What you gonna do when the pond goes dry, Hon-ey; —
 3. Craw - dad, crawdad a - feel - in' fine, Hon-ey; —
 4. I'm go-in' down to the craw-dad boat, Hon-ey; —

F B \flat F C7 Adim C7

You get a line and I'll bring a pole, Ba - by; —
 What you gonna do when the pond goes dry, Ba - by; —
 Craw - dad, crawdad a - feel - in' fine, Ba - by; —
 I'm go-in' down to the craw-dad boat, Ba - by; —

F B \flat F F7 B \flat Paug

You get a line and I'll bring a pole, We'll go fish-in' in the
 What you gonna do when the pond goes dry, Sit on the bank un -
 Craw - dad, crawdad a - feel - in' fine, Two for a nick-el and
 I'm go-in' down to the craw-dad boat, Catch all the craw - dads

Gm B \flat Bbm F C Cdim F C7 F Bbm F

craw - dad hole,
 till I cry, Hon-ey, Sugar ba-by o' mine.
 three for a dime,
 I can tote,

62. No Hidin' Place Down There

Spiritual
Arr. by NATHAN STOLLER

1. The dev- il was sit- tin' on the gates of hell (gates of hell) The dev- il was sit- tin' on the gates of
2. I went to the rock to hide my face (hide my face) I went to the rock to hide my
3. Oh, hell am deep and hell am wide (hell am wide) Oh, hell am deep and hell am

hell (gates of hell) The dev- il was sit- tin' on the gates of hell, the gates broke down and down he fell,
face (hide my face) I went to the rock to hide my face, the rock cried out, "No hid- in' place, There's
wide (hell am wide) Oh, hell am deep and hell am wide, ain't got no bottom, ain't got no side,
Bm, Bm, Bm, Bm, Bm, Bm, Bm, Bm.

no hid- in' place down there (Mat- in- lu- jah, lu- jah) No hid- in' place down there, For

some come a- lumb- in' some come a- lumb- in' some come a- lumb- in' their duster's hand, There's no hid- in' place down there,
Bm, Bm, Bm, Bm, Bm, Bm, Bm, Bm.

4. Oh, sing-er, row your boat from side to side (side to side)
Repeat twice
You'll be comin' in on the mornin' tide
There's no hidin' place down there.
5. I went to the creek to take a bath (take a bath)
Repeat twice
The gals came strollin' down the path
There's no hidin' place down there.

61. My Lord, What A Morning

Spiritual
Arr. by H. R. W.

Slowly

p Oh,
My Lord, what a morn-ing, My Lord, what a morn-ing;

Oh,
My Lord, what a morn-ing, when the stars be-gin to fall. 1. You'll

Faster
mf hear the trum-pet sound
hear the sin-ners mourn To wake the nations underground Look'n' to my God's right
hear the Christians shout *mf* Wake the nations

rit. *Slowly*
p hand. When the stars begin to fall. My Lord, what a morn-ing, My Lord, what a

Oh,
morn-ing My Lord, what a morn-ing when the stars begin to fall 2. You'll
3. You'll

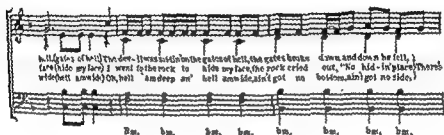
3. *rit.* *pp*
fall, when the stars be - gin to fall, when the stars be-gin to fall.

62. No Hidin' Place Down There

Spiritual
Arr. by NATHAN STOLLER



1. The dev-il was sit-tin' on the gates of hell (gates of hell) The dev-il was sit-tin' on the gates of
2. I went to the rock to hide my face (hide my face) I went to the rock to hide my
3. Oh, hell am deep and hell am wide (hell am wide) Oh, hell am deep and hell am



hell (gates of hell) The dev-il was sit-tin' on the gates of hell, the gates broke down and down he fell,
(are) (hide my face) I went to the rock to hide my face, the rock cried out, "No hid-in' place! There's
wide (hell am wide) Oh, hell am deep an' hell am wide, ain't got no bottom, ain't got no sides!"

Bm, bm, Bm, bm, Bm, bm, Bm, bm.



no hid-in' place down there (Ha)-lo-m-jah, (u-jah) No hid-in' place down there, For



some come & laugh, in some come & shame an' some come & call their names & say, There's no hidin' place down there.

Bm, bm, Bm, Bm, Bm, Bm, Bm, Bm.

4. Oh, sinner, row your boat from side to side (side to side)

Repeat twice

You'll be comin' in on the comin' tide
There's no hidin' place down there.

5. I went to the creek to take a bath (take a bath)

Repeat twice.

The girls came strollin' down the path
There's no hidin' place down there.

63. Deep River

Spiritual
Arr. by H. R. W.

Slowly
p

Deep riv - er, my home is o - ver

Jor - dan, Deep riv - er, Lord, I

1. want to cross o-ver in-to campground, want to cross o-ver in-to camp ground. Fine

A little faster
Duet

Oh, don't you want to go o - ver to that gos - pel feast - That Hum (Words)

Broaden

prom - ised land - where all - is peace (oh) oh, D. C.

64. Rock-a My Soul

With spirit and in strict rhythm

Spiritual
Arr. by H. R. W.

f-p *S D*

Alto
Tenor

Oh, a Rock-a my soul in the bosom of A-bra-ham a,
Rock - a my soul,

A7

rock-a my soul in the bosom of A-bra-ham, a rock-a my soul in the
Rock - a my soul, Rock - a

A7 1. 2.

bosom of A-bra-ham, Oh, rock-a my soul Oh, a 'soul
my soul.

A little slower

D7
(Women) Hm. *D* *D7*

When I went down in the valley to pray, Oh, rock-a my soul My
(Men) I was a mourner— just like you, 1

A7 Hm. 1. 2. *D* *D* *D. S.*

soul got happy and I stayed all day,
mourned and mourned till I came through, Oh, rock-a my soul. My soul. Oh, a

VII. SONGS THAT LIVE

65. The Heavens Resound

Music by BEETHOVEN
ANDREAS HOFER

Majestically

1. The heav'ns re-sound with His praises e - ter-nal, in might and
2. The Lord is God! He is King of cre - a-tion; in His right

glo-ry they com-bine To tell His name thro' earth and the oceans that man may
hand He holds them all; His children, we, in love and de - vo-tion, Be-fore His

hear the word di-vine. He holds the suns in the blue vault-ed
might and pow-er fall. Fa-ther, hear! we Thy sons bring our

heav-ens,
bless-ings,

He plants His foot up-on the world;
Our pray'r - ful thanks to Thee we raise;

The myr-lad stars bow in willing sub-jection; The u - ni-verse His
The heav'n re-sound; break, O earth, in-to glo-ry, To serve! a - dore! and

ff hand un-fur'd, The u - ni-verse His hand un-fur'd.
sing His praise! To serve! a - dore! and sing His praise!

Broaden

Broaden

VII. SONGS THAT LIVE

65. The Heavens Resound

Music by BEETHOVEN
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Majestically

1. The heavens re-sound with His praises e - ter-nal, in might and
2. The Lord is God! He is King of cre - a-tion; in His right

glo-ry they com-bine To tell His name thro' earth and the oceans that man may
hand He holds them all; His children, we, in love and de - vo-tion, Be-fore His

hear the word di-vine. He holds the suns in the blue vault-ed
might and pow-er fall. O Fa-ther, hear! we Thy sons bring our

pp

Now I_ teach my_ chil - dren each mel - o - dious

Now I_ teach my_ chil - dren each mel .

pp

meas - ure, Oft the tears are flow - ing,

o - dious meas - ure, Oft the tears are flow - ing,

oft they flow from my mem-ry's treas - ure, *dim.* *pp*

oft they flow from my mem-ry's treas - ure, *dim.* *pp*

f *dim.* *pp morendo*

66. Songs My Mother Taught Me

(Gipsy Melody)

ANTON DVORAK, Op. 33, No. 4
Arr. by CHRISTOPHER O'HARE

High *pp*

Low Songs my moth-er taught me

Songs my moth-er taught me

Andante con moto

(Melody) *pp*

In the days long van-ished, Sel-dom from her

In the days long van-ished, Sel-dom from her

eye lids were the tear drops ban-ished.

eye lids were the tear drops ban-ished.

ff

kiss'd thee, and press'd thee once more to my heart, — I
 thrill'd me, and still'd me and lull'd me to rest, — They

rit *p*

kiss'd thee, and press'd thee once more to my heart. —
 thrill'd me, and still'd me and lull'd me to rest. —

68. Music Alone Shall Live

(Three-part round)
 Moderato

Old German Round

All things shall pass a-way un-der the sky

III *II* *I* Mu-sic a-lone shall live, Mu-sic a-lone shall live,
 Mu-sic a-lone shall live, nev-er to die.

(Hold for ending only)

67. A Dream

Music by J. C. BARTLETT
Words by CHARLES B. CORY

p

1. Last night I was dream-ing, of thee love, was dream-ing,
2. I dream'd thou wert liv-ing, my darl-ing, my darl-ing, I

Hum (Words)

dream'd thou didst promise me nev-er should part, While thy
dream'd that I held thee once more to my breast, While thy

lay'd voice ad-dress'd me, and soft hands ca-ress'd me, I
soft perfum'd tress-es and gen-tle ca-ress-es

cresc

ff

kiss'd thee, and press'd thee once more to my heart, I
thrill'd me, and still'd me and lull'd me to rest, They

rit. *p*

kiss'd thee, and press'd thee once more to my heart. I
thrill'd me, and still'd me and lull'd me to rest, They

68. Music Alone Shall Live

(Three-part round)
Moderato

Old German Round

All things shall pass a-way un-der the sky
(Hold for ending only)
Ma-sic a-lone shall live, Ma-sic a-lone shall live,
Ma-sic a-lone shall live, nev-er to die.

69. Like As a Father

(Canon for Equal Voices)

Moderately

Music by CHERUBINI

Moderately

I Like as a fa - ther pl - tieth his chil - dren, So the Lord hath mer - cy,

II fear Him; like as a father pl - tieth, pl - tieth his chil - dren,

III like as a fa - ther pl - tieth his chil - dren, so the Lord hath

so the Lord hath mer - cy, so the Lord hath mer - cy on them that fear, on them that

the Lord hath mer - cy, the Lord hath mer - cy on them that fear Him; 2.

mer - cy, the Lord hath mer - cy on them that fear Him. 1.

* Small notes are for a final ending.

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70. Non Nobis, Domine

(Three-Part Canon)

A literal translation would read, "Not to us, O Lord, not to us, but to Thy name give glory."

From Psalm CXV
Music by WILLIAM BYRD

Non no-bis, Dom - in-e, Non no - bis, sed nom.in-f

Non no-bis, Dom - in - e, non no - bis, sed nom - in - i -
tu - o da glor - i - am, sed nom - in - i - tu - o da
glor - i - am, sed nom - in - i - tu - o da glor - i - am, sed
glor - i - am. Non no-bis, Dom - in - e, non Dom - in - e.
o da glor - i - am. Non no-bis, Dom - in - no-bis, Non.
nom - in - i tu - o da glor - i - am. Non am, Non.

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72. Cast Thy Burden From "ELIJAH"

Music by FELIX MENDELSSOHN

Adagio $\text{♩} = 56$

(Violins)

pp Cast thy bur-den up-on the Lord; And He shall sus-

cresc. tain thee; He never will suf-fer the right-eous to fail, He is at thy
cresc.

right hand. Thy mer-cy, Lord, is great, and far a-bove the
cresc.

heav'n's, Let none be made a-sham-ed that
p

f *ac corall.* wait up-on Thee!
pp

73. Love Me Or Not

Words by THOMAS CAMPION
Music by SECCHI

Slowly

1. Love me or not, Love her I must or die,
2. Could I en - chant Or that it law - ful were,

Leave me or not, Fol-low her needs must I, Oh! that she
Her would I charm Soft-ly that none should hear, All my de -

light, All my wish'd com-forts give, How rich in her, How
light, All my de-sire should be, Her to a-dore, Her

rall. ad lib. *Sustained*
hap-py I should live, Love me or not, Love her I must or
to u-nite with me,

rall. assai
die, Leave me or not, Fol-low her needs must I.

72. Cast Thy Burden From "ELIJAH"

Music by FELIX MENDELSSOHN

Adagio $\text{♩} = 56$

(Violins)

Cast thy bur-den up-on the Lord; And He shall sus-

tain thee; He never will suf-fer the right-eous to fall, He is at thy

right hand. Thy mer-cy, Lord, is great, and far a-bove the

heav'n's, Let none be made a-sham-ed that

wait up-on Thee!

73. Love Me Or Not

Words by THOMAS CAMPION
Music by SECCHI

Slowly



1. Love me or not, Love her I must or die,
2. Could I en-chant Or that it law-ful were,



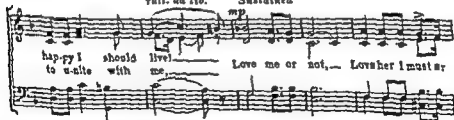
Leave me or not, Fol-low her needs must I, Oh! that she
Her would I charm Soft-ly that none should hear! All my de-



light, All my wish'd com-forts give; How rich in her, How
light, All my de-sire should be Her to a-dore Her

rall. ad lib.

Sustained



hap-py I should live! Love me or not, Love her I must
to u-nite with me,

rall assai



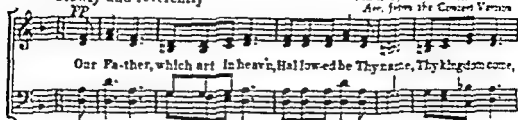
die; Leave me or not, Fol-low her needs must I.

74. The Lord's Prayer

Slowly and reverently

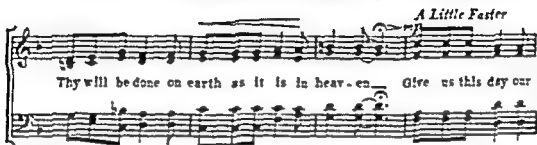
Music by HARRY F. WILSON
Arr. from the Concert Version

pp



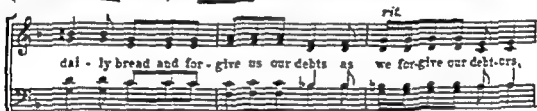
Our Pa-ther, which art in heav'n, Hal-low-ed be Thy name, Thy kingdom come,

A Little Faster



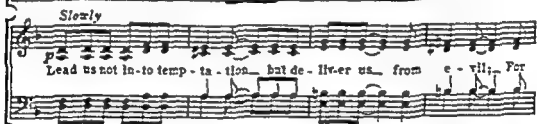
Thy will be done on earth as it is in heav-en. Give us this day our

rit



dai - ly bread and for - give us our debts as we for-give our debt-ers,

Slowly



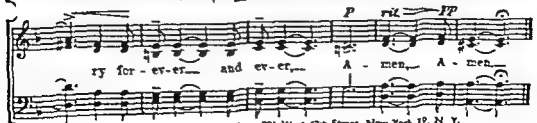
Lead us not in-to temp - ta - tion, but de - liv-er us, from e - vil; For

Faster



Thine is the king - dom, and the pow - er, and the glo -

p rit - ff



ry for - ev-er and ev-er, A - men, A - men

5. As Torrents In Summer

Music by EDWARD ELGAR
Words by H. W. LONGFELLOW

As torrents in sum-mer, Half dried in their chan-nels, And
So hearts that are faint-ing, Grow full to o'er-flow-ing

Sud-den-ly rise, Sud-den-ly rise, tho' the sky is still cloud-less, the
they that behold it, they that behold it. Mar-vel, and know not, For rain, for rain
That God, that God

1. fall-ing Far off D.C. 2. their
fall-ing, rain has been fall-ing Far off at their foun-tains... fountains, Far

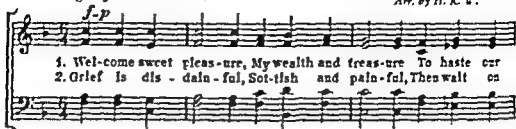
foun-tains Far off far off off... has been rain-ing far off far off has been rain-ing...
Far off, far off, far

76. Welcome, Sweet Pleasure

Lightly and rather fast

Music by THOMAS WEELES
Arr. by H. R. W.

f-p

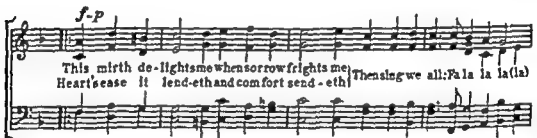


1. Wel-come sweet pleas-urr, My wealth and treas-ure To haste our
2. Grief is dis - dain - ful, Sot-tish and pain-ful, Then wait on



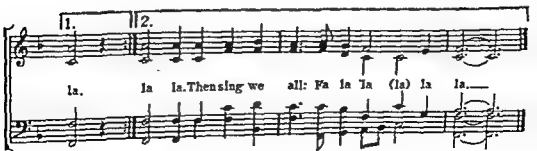
play-ing There's no de - lay - ing, No, no, no, no, no, no, no, no, no, no,
pleasure, And lose no leis - ure,

f-p



This mirth de-lights me when sorrow frights me, Thensing we all: Fa la la la (la)
Heart's ease it lend-eth and comfort send-eth

1. 2.



la. la la. Thensing we all: Fa la la (la) la la.

77. Hospodi Pomilui*

(Lord, Have Mercy Upon Us)

Music by LVOVSKY

Slowly and fervently

broaden

Fine

Hos-pod-i Pomil-ui, Hos-pod-i Pomil-ui, Hos-pod-i Pomil - ui.

Fast (♩ = 72) Sing the phrase *Hospodi Pomilui* on each note, a ♯ for each syllable.

f gradually diminish *mf*

mp *p* *p*

p

mp Slow down D.C.

Pronunciation: Hos'-pod-ee Pomil-ooe

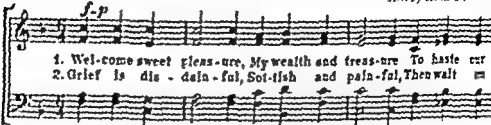
If piano accompaniment is used just one chord should be played for each phrase in the fast section.

76. Welcome, Sweet Pleasure


Lightly and rather fast

Music by THOMAS FEEKE
Arr. by H. R. W.

f-p

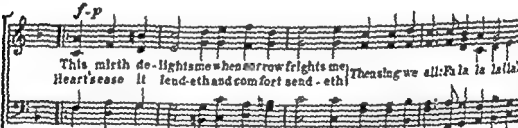


1. Wel-come sweet pleas-ure, My wealth and treas-ure To haste cur
2. Grief is dis - dai - ful, Sot-tish and pain-ful, Then wait



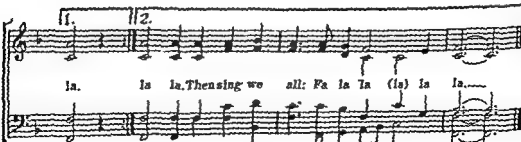
play-ing There's no de-lay-ing, No, no, no, no, no, no, no, no, no, no, no, no.
pleasure, And lose no leis-ure,

f-p



This mirth de-light is now when sorrow frights me, Then sing we all: Fa la la la la
Heart's ease it lend-eth and comfort send-eth

1. 2.



la. la la. Then sing we all: Fa la la (la) la la.

77. Hospodi Pomilui*

(Lord, Have Mercy Upon Us)

Music by LVOVSEY

Slowly and fervently

broaden

Fine

Hos-podi Pomil-ul, Hos-podi Pomil-ul, Hos-podi Pomil - ul.

Fast (♩ = 72) Sing the phrase Hospodi Pomilui on each note, a ♯ for each syllable.

gradually diminish

mp

p

p

p

Slow down D.C.

mp

Pronunciation: Hos'-po-dee Pomil-wee

If piano accompaniment is used just one choiced should be played for each phrase in the fast section.

VIII. MY CHRISTMAS LIST OF SONGS

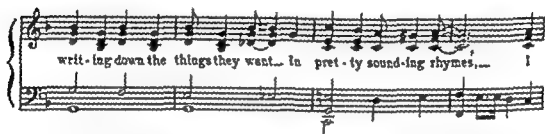
78. You're On My Christmas List

Moderately

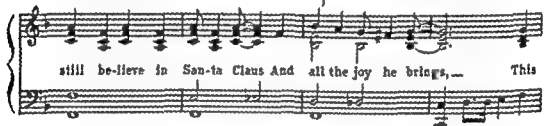
Words and Music by
HARRY WILSON



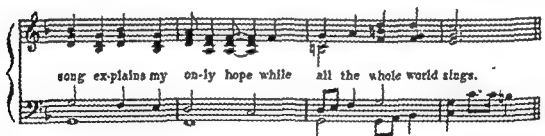
All the lit-tle boys and girls A - long a - bout this time... Are



writ - ing down the things they want... In pret - ty sound - ing rhymes,...



still be - lieve in San - ta Claus And all the joy he brings,...

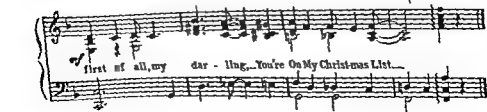
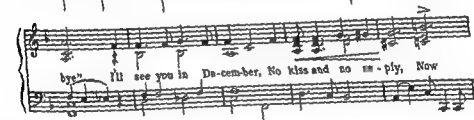
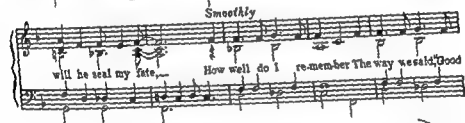
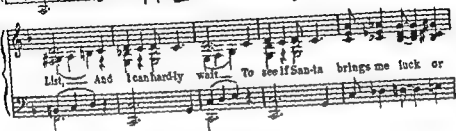
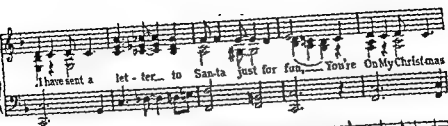


song ex - plains my on - ly hope while all the whole world sings.

Refrain *strict rhythm*



mp You're On My Christmas List, I've placed you num - ber one... And



VIII. MY CHRISTMAS LIST OF SONGS

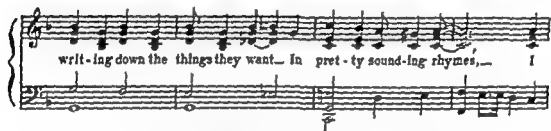
78. You're On My Christmas List

Moderately

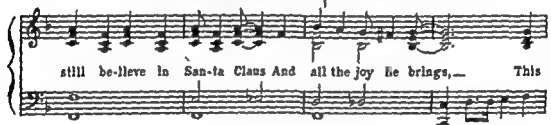
Words and Music by
HARRY WILSON



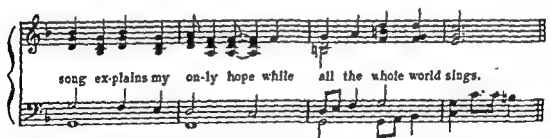
mf
All the lit-tle boys and girls A - long a-bout this time... Are



writ-ing down the things they want... In pret-ty sound-ing rhymes, — I



still be-lieve in San-ta Claus And all the joy he brings, — This



song ex-plains my on-ly hope while all the whole world sings.

Refrain *strict rhythm*



mp
You're On My Christmas List, — I've placed you num-ber one, — And

boys, — Olt a - long lit-tle rein-deer Olt a - long: — Cov-er

all the range to - night. — It's a long, long trail, An all night trail, — But

you can bet your boots that San - ta won't fail: He's A Roo-t'n Too-t'n

San - ta Claus. And he's on his mer-ry way, — He will round up all your

Christmas dreams, with a yip - py - yo ki - yal. — He's a

79. A Root'n Toot'n Santa Claus

by
OAKLEY HALDEMAN
PETER TINTURIN

Bright tempo

Bb *Ddim*

He's A Roo-t'n Too-t'n San-ta Claus, Rid-in' re-lodeer thru the

F7

sky, With his spurs a jin-gle jan-gle-in' and his las-so swingin'

Bb *Ddim*

high, He's A Roo-t'n Too-t'n San-ta Claus, Saddle bags all packed with

toys, Thru the chimney he will bring them all... To the dream-lug girls and

B \flat E \flat

boys, Olt a - long lit-tle rein-deer Olt a - long: Cov-er

B \flat G7 C7

all the range to - night. It's a long, long trail, An all night trail, But

F7 Fdim F7 Fdim F7 F7 Edim F7 B \flat

you can bet your boots that San - ta won't fall: He's A Roo-t'n Too-t'n

Ddim F7

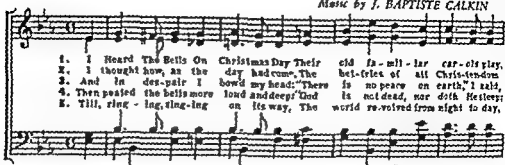
San - ta Claus. And he's on his mer - ry way, He will round up all your

B \flat B \flat

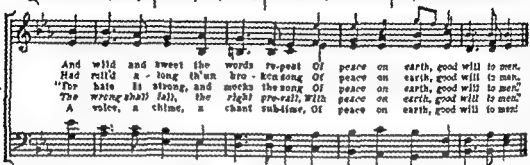
Christmas dreams, with a yip - py - yo ki - yai. He's a

80. I Heard The Bells On Christmas Day

Words by HENRY W. LONGFELLOW
Music by J. BAPTISTE CALKIN



1. I Heard The Bells On Christmas Day Their old fa-mil-lar car-ols play,
2. I thought how, as the day had come, The bet-ter of all Chris-tendom
3. And in des-pair I bow'd my head: "There is no peace on earth," I said,
4. Then posted the bells more loud and deep: "God is not dead, nor doth He sleep;
5. Till, ring-ing, ring-ing on its way, The world re-volved from night to day,

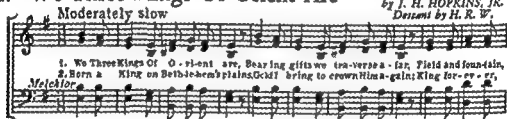


And wild and sweet the words re-peat Of peace on earth, good will to men,
Had rail'd a - long th'un bro - ken song Of peace on earth, good will to men,
"For hate is strong, and mocks the song Of peace on earth, good will to men,
The wrong shall fall, the right pre-vail, With peace on earth, good will to men,
A voice, a chime, a chant sub-time, Of peace on earth, good will to men!

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81. We Three Kings Of Orient Are

by J. H. HOPKINS, JR.
Dedicated by H. R. W.



1. We Three Kings Of O-ri-ent are, Bearing gifts we tra-ver-sa - lar, Field and foun-tain,
2. Born a King on Beth-le-hem's plains, God! bring to crown Him a - gain; King for-ev-er,
Melchor

Refrain Slightly faster



Oh, Star of Night, Oh,
moor and moun-tain, Fol-low-ing yon-der star, O Star of Won-der, Star of Night, Star of
ceas-ing nev-er, O-ver us all to reign.
Star so bright, Oh, Guide us to Light.
Roy-al Beau-ty bright; West-ward lead-ing, Still pro-ceed-ing, Guide us to Thy perfect Light.

(Carpenter)

3. Frankincense to offer have I,
Incense owns a Deity nigh;
Prayer and praising, all men raising,
Worship Him God on high. (Chorus)

(Balthazar)

4. Myrrh is mine, its bitter perfume
Breathes a life of gathering gloom.
Sorrowing, sighing, bleeding, dying,
Sealed in the stone-cold tomb. (Chorus)

(All)

3. Glorious now behold Him arise,
King and God and Sacrifice;
Heaven sings Alleluia,
Alleluia the earth replies. (Chorus)

82. It Came Upon The Midnight Clear

Words by EDWIN H. SEARS
Music by RICHARD S. WILLIS

Descant

p

1. It Came Up-on The Mid-night Clear, That glo-rious song of old,
2. Still thro' the clo-ven skies they come, With peace-fal wings un-furled;
3. For lo! the days are has-t'ning on, By proph-ets seen of old,

From an-gels bend-ing near the earth, To touch their harps of gold;
And still their heavn-ly mu-sic floats O'er all the wea-ry world;
When with the ev-er-cir-cling years Shall come the time fore told,

"Peace on the earth, good will to men From heav'n's all gra-cious King;"
A-bove its sad and low-ly plains They bend on hov'ring wing,
When the new heav'n and earth shall own The Prince of Peace their King,

pp
The world in sol-emn still-ness lay To hear the an-gels sing.
And ev-er o'er its Ba-bel sounds The bless-ed an-gels sing.
And the whole world send back the song Which now the an-gels sing.

83. Jingle Bells

In this arrangement the old one-horse sleigh has been brought up-to-date. Swing it out as if you were behind the wheel of an open roadster. If anyone can pluck a string bass it makes a good accompaniment.

by
JAMES PIERPONT
Arr. by H. R. W.

1. Dashing through the snow in a one-horse o - pen sleigh, O'er the fields we
2. Day or two a - go, I thought I'd take a ride, Soon Miss Pan - ty
3. Now the ground is white, Go it while you're young! Take the girls to-
Jln - gle, jin - gle, Jln - gle, jin - gle, Jln - gle

go, Laugh - ing all the way. Bells on bob - tail ring, Mak - ing spir - its
Bright Was seat - ed at my side. The horse was lean and lank, Mis - fortune seemed his
night, And sing this sleighing song. Just get a bob - tailed bay, Two - for - ty for his
Hells, Jln - gle Bells! Jin - gle, jin - gle, jin - gle

bright, What fun it is to ride and sing A sleigh - ing song to - night!
lot, He got in - to a drift - ed bank, And we, we, got up set!
speed, Then hitch him to an o - pen sleigh, And crack you'll take the lead.
jin - gle, Jin - gle Bells, Jin - gle Bells.

Oh, jin-gle, Oh, jin-gle,

Jin-gle Bells! Jin-gle Bells! Jingle all the

Oh, jin-gle, jin-gle, jingle.

way! Oh, what fun— it is to ride— in a

1. Oh, oh, oh, oh, oh, oh!

one horse o-pen sleigh! Oh one horse open sleigh!

2. Hey, hey!

sleigh! Oh, oh, oh, oh, oh!

Hey, hey!

Now sing the chorus in the original rhythm.

84. A Happy New Year

In a gay mood

Words and Music by
EDWIN ORE

Hap - py New Year is ^[my]_[our] wish for you,

The first system of musical notation for the song. It consists of a grand staff with a treble and bass clef. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are written below the staff.

^[I]_[We] give a toast and say: _____ Let the

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the staff.

peo - ple shout and the bells ring out For

The third system of musical notation. It continues the melody and accompaniment. The lyrics are written below the staff.

you on this Hol - i - day. _____ A

The fourth system of musical notation, which concludes the piece. It includes a repeat sign and a final note. The lyrics are written below the staff.

Hap - py New Year and good luck to you

In ev-ery thing you do, _____ May you

Pros - per and have good cheer, _____ {We} wish you A

Hap - py New Year. A Year. _____ vs

84. A Happy New Year

In a gay mood

*Words and Music by
EDWIN ORE*

Hap - py New Year Is ^{my}_{our} wish for you,

The first system of musical notation for the song. It consists of a grand staff with a treble and bass clef. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The lyrics are written below the staff.

^{1}_{We} give a toast and say: _____ Let the

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the staff.

peo - ple shout and the bells ring out For

The third system of musical notation. It continues the melody and accompaniment. The lyrics are written below the staff.

you on this Hol - i - day. _____ A

The fourth system of musical notation, which concludes the piece. It continues the melody and accompaniment. The lyrics are written below the staff.

Happy New Year and good luck to you

The first system of the musical score features a treble and bass staff. The melody is in the treble staff, starting with a G4 quarter note, followed by a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The lyrics 'Happy New Year and good luck to you' are written below the treble staff.

In every thing you do, _____ May you

The second system continues the melody and accompaniment. The treble staff has a long note with a slur over it, corresponding to the blank space in the lyrics. The bass staff continues with its accompaniment. The lyrics 'In every thing you do, _____ May you' are written below the treble staff.

pros - per and have good cheer, _____ [We] wish you A

The third system continues the melody and accompaniment. The treble staff has a long note with a slur over it, corresponding to the blank space in the lyrics. The bass staff continues with its accompaniment. The lyrics 'pros - per and have good cheer, _____ [We] wish you A' are written below the treble staff.

Happy New Year. A Year. _____ *sf*

The fourth system concludes the piece with two endings. The first ending (marked '1.') leads back to the beginning of the piece. The second ending (marked '2.') leads to a final chord. The treble staff has a long note with a slur over it, corresponding to the blank space in the lyrics. The bass staff continues with its accompaniment. The lyrics 'Happy New Year. A Year. _____' are written below the treble staff, with a dynamic marking '*sf*' at the end.

85. The Moon Shines Bright

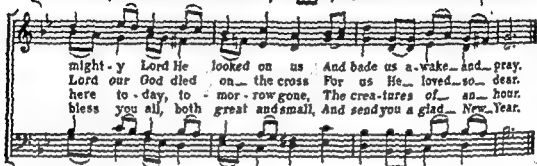
English Carol
Arr. by H. R. W.

Originally an Easter carol which is also suitable for the Christmas season.

Moderately fast



1. The moon shines bright and the stars give all light A little before the day; Our—
2. A-wake, a - wake, good peo-ple, all, A-wake and you shall hear, The—
3. The life of man is but a span, And cut down in its flower, We're—
4. My song is done, I must be gone, I stay no longer here; God—



might-y Lord He looked on us And bade us a-wake and pray.
Lord our God died on the cross For us He loved so dear.
here to-day, to-mor-row gone, The crea-tures of an hour.
bless you all, both great and small, And send you a glad New-Year.

86. O Come, All Ye Faithful

Latin Hymn, 17th Century
Translated by F. OAKLEY

Adeste Fideles



1. O come, all ye faith-ful, Joy-ful and tri-umph-ant, O come ye to
2. Sing, choirs of an-gels, Sing in ex-ul-ta-tion, Sing, all ye citizens of
A-des-te, fi-de-les, Lau-ti tri-um-phan-tes, Ve-ni-te, ve-ni-te in



Beth-le-hem, Come and be-hold Him, Born the King of An-gels O come, let us a-
heav'n a-bove; Glo-ry to God, In the high-est, glo-ry! O come, let us a-
Beth-le-hem, Na-tum vi-de-te, Ro-gem an-ge-lo-rum, Ve-ni-te, a-do-



1. 2. dore Him, O come let us a-dore Him, O come, let us a-dore Him, Christ the Lord.
re-mus, Ve-ni-te, a-do-re-mus, Ve-ni-te, a-do-re-mus Do-mi-num.

87. Hark! The Herald Angels Sing

Words by C. WESLEY

Music by

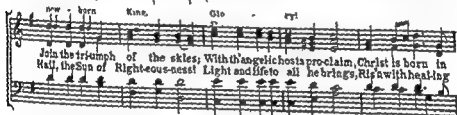
FELIX MENDELSSOHN-BARTHOLDY



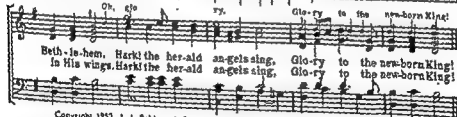
1. Hark! the her-ald an-gels sing, Glo-ry to the new-born King; Peace on earth and
2. Gra-cious-bond of earth and sky, Born that man no more may die, Born to raise the



Hark! how the An-gels sing, Hail, to the
mer-cy-mild, God and sin-ners re-con-ciled. Joy-ful, all ye na-tions rise,
sons of earth, Born to give them second birth. Hail, the heav'n-born Prince of Peace!



new-born King, Glo-ry!
Join the triumph of the skies; With th'angelic hosts pro-claim, Christ is born in
Hail, the Sun of Right-eous-ness! Light and life to all he brings, Right with healing



Oh, glo-ry. Glo-ry to the new-born King!
Beth-le-hem. Hark! the her-ald an-gels sing, Glo-ry to the new-born King!
In His wings. Hark! the her-ald an-gels sing, Glo-ry to the new-born King!

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88. God Bless All

(Four-part round)

(Sing three times) 2.



God bless all Good friends here, A mer-ry mer-ry Christmas and a Happy New Year!
(Coda after all parts have finished round.)
(Girls) Mer-ry mer-ry, mer-ry, mer-ry Christ - mas And a Hap-py New Year!
(Boys) Mer-ry mer-ry Christmas And a Hap-py New Year!

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91. Rise Up, Shepherd, An' Follow

SPiritUAL
Arr. by H. R. W.

Moderately fast

mp
Fol - low, fol - low, Rise up, shep-herd, an' fol-low

mp
Fol-low the star of Beth-le - hem, — Rise up, shep-herd, an' fol-low.

1st Verse
(Solo) *mp* (Solo)

2nd Verse

P
lead to the place where the Sav-iour's born, Rise up, shep-herd, an' fol-low.
get your folks, you'll for - get your herds

P
Leave your sheep an' leave your lambs, Rise up, shep-herd, an' fol-low

D. C.
Leave your ewes an' leave your rams, Rise up, shep-herd, an' fol-low

92. Star Of The East

Moderato

Words by GEORGE COOPER
Music by AMANDA KENNEDY

1. Star Of The East, oh Beth-le-hem's star, Guid-ing us
2. Star Of The East, thou hope of the soul, While 'round us

on to Heav-en a-far! Sor-row and grief are
here the dark bil-lows roll, Lead us from sin to

lull'd by thy light, Thou hope of each mor-tal in death's lone-ly night!
glo-ry a-far Thou Star Of The East, thou sweet Beth-le-hem's star.

Duet
Sweetly

Oh star that leads to God— a-bove! Whose rays— are

Peace— and Joy and— Love! watch o'er us still till

life— hath ceased, Beam on— bright star, sweet Beth-le-hem star!

93. Lo, How A Rose*

Music by MICHAEL PRAETORIUS

Words by HARRY R. WILSON

Arranged by H. R. W.

Not too slowly but with reverence

retard

Lo, how a Rose e'er grow - ing, From ten - der root
Lo, how this Rose came spring - ing, I : sa - iah did

mp

mp In time

- has sprung, To all the world be - stow - ing What men of old
pro - claim, While all the heavens were sing - ing, The Rose by Ma

retard

A little faster

Broaden

- have sung, These blooms da love - ly flow'rs - Though win - ters
- ry came, Through God's al - might - y pow'r - The world sal -

retard
mid - night

was

the hour.

cold was blow - ing And } mid - night was the hour.
va - lion bring - ing Though }

mid - night was

the

hour.

* When sung in four parts unaccompanied, use Key of B

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94. Christmas Bells

(Three Part Round)

Moderately fast

by HARRY R. WILSON

Christ - mas bells sing, Bong, bong, bong, Car - ol - ers sing,

1s, 2s, 1s, Mer - ry, mer - ry, mer - ry Christ - mas, And a hap - py New Year!

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IX. JUST FOR FUN

95. A-Razz-A-Ma-Tazz

Brightly

Lyrics by IRVING TAYLOR
Music by DAVE COLEMAN

mf *sf*
A - Razz-A - Ma-Tazz, - A - Razz-A - Ma - Tazz, -

I love a tune - that's got plen - ty of jazz, -
When I hear rag - time I lose all my cares, -

Noth - in' too smart - and noth - in' too sweet, -
Noth - in' too soft - and noth - in' too slow, -

Some - thin' catch - y that - 'll tick - le my feet, -
I go craz - y when that horn starts to blow, -

F **G7**
sfz **sfz**
 Razz-A - Ma-Tazz... is some-thing to hear,
 is what I re-quest,

C7 **A7**
 when I'm out danc - in' or sing - ing a cheer,
 when I'm out danc - in' in my Sun-day best,

Bb **Bbm** **Bbm6** **F** **C+** **Cm6** **D7 5+** **D7**
 Can't tell you why... I love what it has,
 Out on the floor... I'm one of the squares, - A.

G7 **C7** **1.** **G7**
 Razz-A-Razz-A - Razz-A - Ma-Tazz... And when the band gives

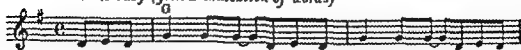
C7 **F** **C7** **E** **C** **Fdim** **C** **2.** **C7**
 out, I stand right up and shout A - Tazz...

96. Hokey Pokey

Here is a Florida version of "All on a Saturday Night"

Take it easy (follow indication of words)

PLAY-PARTY GAME

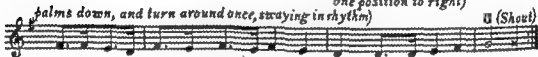


You put your right foot in, You take your right foot out, You put your



right foot in and shake it all about, And then you do the hokey

(Point and shake finger, move one position to right)



pok-ey, And you turn your-self a-bout, And that's whab it's all a-bout Hey!

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97. Zum Gali Gali

PALESTINIAN FOLK SONG
(last time)

(Last time)



1. He-cha-lutz le 'man a-vo-dah; A-vo-dah le 'man hechalutz.

2. He-cha-lutz le 'man habtu-lah; Habtu-lah le 'man hechalutz.

3. He-sha-lom le 'man ha'a-min; Ha'a-min le 'man hasha-lom.



Zum ga-li ga-li, Zum ga-li ga-li, Zum ga-li galigali, Zum ga-li gali.

Translation of Hebrew words:

1. The pioneer is for work; work is for the pioneer.
2. The pioneer is for his girl; his girl is for the pioneer.
3. Peace is for all nations; all nations are for peace.

98. A Musical Nightmare

Arr. by H. R. W.

This one is the result of the fertile imagination of a group of campers on stunt night.

mp

Drink to me on-ly with-thine eyes All thru the night. I

dream of Jean-ne with the light brown hair All thru the night.

A little faster *rit.*

Soft the drow-sy hours are creep-ing We sit here and keep on eat-ing And we

Faster *Slowly mp*

won't be home un-til morn-ing All thru the night.

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99. Old MacDonald

Have you ever tried this way of singing "Old MacDonald Had a Farm?"

Old MacDonald, had a farm,

Fe-e-e-i-oh!

And on this farm he had a (at this point the leader shouts out the name of an animal, person,

or place)

Fe-e-e-i-oh!

Then all join in and sing a song about it. Then join in again singing Old MacDonald, as above,

and leader, or designated person, shouts another name. May be continued as long as interest is

kept up

Examples

Leader shouts *don* — all sing, "The Bear Went Over the Mountain"

horse — all sing, "The Old Gray Mare"

daughter — all sing, "Sweet Adeline" (or something appropriate)

turkey — all whistle and clap, "Turkey in the Straw"

Leader should explain in advance that he will name something and for them to listen at that spot

instead of singing the usual name.

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102. The Little Band

Music by DOMENICO SAVINO

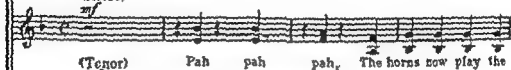
(From a complete concert version)

Like a Polka

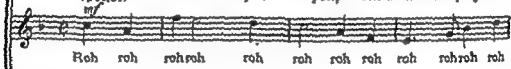
(Sopranos)



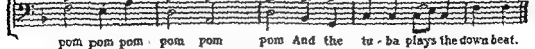
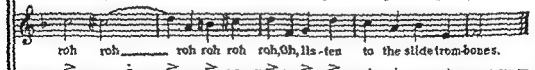
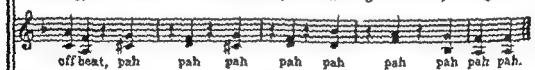
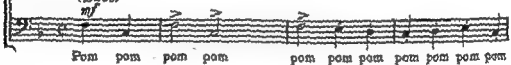
(Altos)



(Tenor)



(Bass)



Here is another accumulative song to be sung as follows. (1) Sopranos (clarinets and trumpets) alone, (2) tenors (trombones) alone, (3) basses (tuba) and altos (horns) together, (4) all parts together singing on a neutral syllable — Buses on loo, trumpets on ta, horns on pah, trombones on roh, tuba on pom. Then repeat in this manner: soprano, whistle, altos and basses singing pom on each syllable; tenors, hum.

102. The Little Band

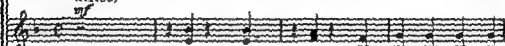
Music by DOMENICO SAVINO

(From a complete concert version)

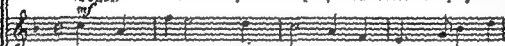
Like a Polka
(Sopranos)



(Alto)



(Tenor)



(Bass)



slog, Ta ta ta ta ta tatata ta, Hear the golden trumpet ring.

off beat, pah pah pah pah pah pah pah pah pah.

roh roh roh roh roh, Oh, lis-ten to the slide trom-bones.

pom pom pom pom pom pom And the tu-ba plays the down beat.

Here is another accumulative song to be sung as follows: (1) Sopranos (clarinets and trumpets) alone, (2) tenors (trombones) alone, (3) basses (tuba) and altos (horns) together, (4) all parts together singing on a neutral syllables — flutes on loo, trumpets on ta, horns on pah, trombones on roh, tuba on pom. Then repeat in this manner: sopranos, whistle, altos and basses singing hm on each syllable; tenors, hum.

102. The Little Band

Music by DOMENICO SAVINO

(From a complete concert version)

Like a Polka

(Sopranos)

mf

Loo loo loo loo loo loo loo loo loo loo, Hear the sil-ver clar-i-net

(Alto)

mf

(Tenor) Pah pah pah, The horns now play the

Roh roh roh roh roh roh roh roh roh roh roh

(Bass)

mf

Pom pom pom pom pom pom pom pom pom pom pom

sing, Ta ta ta ta ta tatata ta, Hear the golden trum-pet ring.

off beat, pah pah pah pah pah pah pah pah pah.

roh roh roh roh roh Oh, lis-ten to the slide trom-bones.

pom pom pom pom pom pom And the tu-ba plays the down beat.

Here is another accumulative song to be sung as follows: (1) Sopranos (clarinets and trumpets) alone, (2) tenors (trombones) alone, (3) basses (tuba) and altos (saxos) together, (4) all parts together singing on a neutral syllable — flutes on loo trumpets on ta horns on pah trombones on roh, tuba on pom. Then repeat in this manner: sopranos, whistle, altos and basses singing dm on each syllable, tenors, hum.

Old Folks At Home (Cont'd)

2

So, That is where my lone-ly heart is turn-ing ev-er, I want to see my folks,
So, Always in my heart I miss the old plan-ta-tion, I've been a-round the world

where my heart is turn - ing ev - er, There's where the
longing for the old plan - ta - tion And far the

Oh, just to see my folks, I'm go-ing home for that is where the old folks stay.
I said a-round the world But ev'-ry where I go I miss the folks at home.

old folks stay,
old folks at home.

Yes all, the world am sad Oh, why did I leave home,
All the world am sad and dream - y.

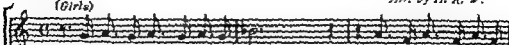
mf

105. Old Folks At Home

I remember years ago seeing the famous entertainer George Cohan tap dance to "Old Folks at Home". The orchestra played in a stomp manner as illustrated in this arrangement while his feet kept an intriguing dance pattern. Perhaps there is a tap dancer in the class who can dance while you sing.

STEPHEN C. FOSTER
Arr. by H. R. W.

Patter
(Girls)



A-way, a-way, so far a-way,
All up and down, all up and down,

Down up-on the beau-ti-
Up and down and up and

Melody (detached)
(Boys)



'Way
All

down up-on the Swa - nee
up and down the whole cre -

Detached



ful and love - ly Sha-ron,
down the whole cre-a-tion,

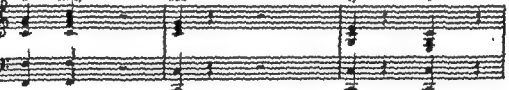
At least a thou-sand miles,
It makes me ver - y sad,

I said a thou-sand miles,
So ver - y ver - y sad,

Riv - er
a - tion,

Far
Sad

lar
ty I

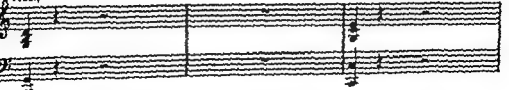


Athou-sand miles is ver - y far to be a-way from home,
To know that all the folks are miss-ing me where'er I roam,

But that is where I want to
It makes no mat-ter where I

way,
roam,

There's
Still

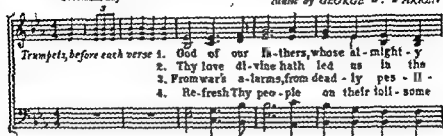


X. A TRIBUTE TO OUR COUNTRY

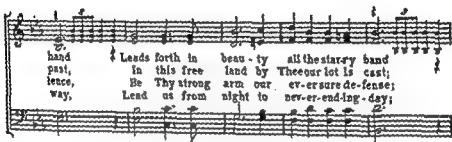
106. God Of Our Fathers

National Hymn

Words by DANIEL C. ROBERTS
Music by GEORGE W. WARREN



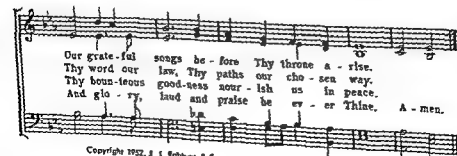
Trumpets, before each verse 1. God of our Fa-thers, whose al-might-y
2. Thy love di-vine hath led us in the
3. Prom-wa's a-larms, from dead-ly pes-ill-
4. Re-fresh Thy peo-ple on their toll-some



hand
past,
leace,
way,
Leads forth in beau-ty all the starry band
in this free land by Thee our lot is cast;
Be Thy strong arm our ev-er-sure de-fense;
Lead us from night to nev-er-end-ing-day;



Of shin-ing worlds in splen-dor thro' the skies,
Be Thou our Hal-er, Guard-ian, Guide and Stay,
Thy true re-lig-ion in our hearts in-crease,
Fill all our lives with love and grace di-vine,



Our grate-ful songs be-fore Thy throne a-rise.
Thy word our law, Thy paths our cho-sen way.
Thy boun-teous good-ness nour-ish us in peace.
And glo-ry, laud and praise be ev-er Thine. A-men.

Old Folks At Home (Cont'd) 3

My home, sweet home, The world is sad and drear-y ev'ry where I seem to roam,
 Ev'ry where I roam

The first system of the musical score for 'Old Folks At Home'. It consists of three staves: a vocal melody in the upper staff, a vocal harmony in the middle staff, and a piano accompaniment in the lower staff. The lyrics are written below the vocal staves.

I'll nev-er leave my home a - gain, Ev'ry time I do my heart is sad and wear-y
 Oh, Lawdy, how my heart grows wear - y

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are written below the vocal staves. The piano part includes a dynamic marking of *mp* (mezzo-piano).

Oh never more I'll roam A far away from home. Oh never more I'll roam a - far away from home.
 Far from the old folks at home.

The third system of the musical score, concluding the piece. It features the same three-staff format with vocal melody, vocal harmony, and piano accompaniment. The lyrics are written below the vocal staves.

Amer-i-cal When we are grown and take our
O moth-er-land, we pledge to

toll in years to be; sake our fa-thers died! When we are grown and take our
O moth-er-land, we pledge to

place, (our place) As men and wom-en with our race,
thee, (to thee) Head, heart, and hand through years to be.

place, our place, As men and wom-en with our race,
thee, to thee, Head, heart, and hand through years to be.

A-mer-i-cal A-mer-i-cal

mer-i-ca, A-mer-i-ca, To thee we sing, A-mer-i-cal

mer-i-ca, A-mer-i-ca, To thee we sing, A-mer-i-cal

107. Land Of Our Birth

Although the author of these words was English the sentiment expresses universal patriotism. The little prelude and postlude may be omitted.

RUDYARD KIPLING (1865-1936)
LOWELL MASON (1792-1872)
Arr. by H. R. W.

Majestically



Soprano

Baritone

A - mer - i - ca, To thee we sing, A - mer - i - cal

A - mer - i - ca, A - mer - i - ca, To thee we sing, A - mer - i - cal

A - mer - i - cal

Land of our birth, we pledge to thee Our love and
Land of our birth, our faith, our pride, For whose dear

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*As You Desire Me	4	My Heart At Thy Sweet Voice.....	45
Bodger Ballad, The	16	My Lord, What A Morning.....	61
*Beautiful Brown Eyes	53	*Night Is Young And You're So Beautiful, The..	1
*Be Honest With Me	7	No Hidin' Place Down There.....	62
Be'l Grogan's Goat	23	Non Nobis Domine	70
Bull Dog	34	O Come All Ye Faithful.....	86
Cast Thy Burden	72	Oh Texas	58
Chumboro	103	Old Folks At Home	105
Christ Is The Answer.....	43	Old MacDonald	99
Christmas Balls	94	O Love That Will Not Let Me Go.....	30
Come Thou Almighty King.....	36	O Master Let Me Walk With Thee.....	41
Crowded Song	59	*On Top Of Old Smoky.....	81
Cripple Creek	55	Orchestra, The ..	101
Daisy Bell (A Bicycle Built For Two).....	20	Pan-Pan	89
Doxology	29	Paw Paw Patch ..	100
Deep River	63	Prayer Of Thanksgiving	39
Dream, A	67	Rejoice Ye Pure In Heart	40
Dreaming	29	Rise Up, Shepherd An' Follow	91
*Dream A Little Dream Of Me.....	3	Rock-A My Soul	64
Evening Star, The	46	Roll Dem Bones ..	22
Far Above Cayuga's Waters.....	69	*Rear'n Toon'n Some Claws, A.....	81
*Forewell To Arms	5	Sidewalks Of New York, The	
For The Beauty Of The Earth.....	38	(East Side West Side)	21
Girls We Never Did Wed, The ..	18	Sissy In The Bond	60
God Be With You Till We Meet Again ..	34	Solify Now The Light Of Day.....	22
God Bless All	88	Songs My Mother Taught Me.....	66
God Of Our Fathers ..	106	Spanish Guitar ..	13
*Gypsy In My Soul, The ..	9	Stand Up And Cheer.....	11
Habanera	50	*Star Of The East	92
Happy New Year, A.....	84	Star Spangled Banner, The.....	111
Hark! The Herald Angels Sing ..	67	Strike Is O'er, The	42
Heavens Resound, The ..	65	Sun Of My Soul	37
Hobey Polky ..	96	Take Me Back To Tachi	13
Home To Our Mountains ..	48	Tallis Canon ..	35
Honodi Pomihi ..	77	Tell Me Why? ..	17
Hot Time In The Old Town, A ..	27	Then You'll Remember Me.....	47
I Heard The Bells On Christmas Day ..	80	There's Music In The Air.....	10
I'm Goin' Down The Road Feelin' Bad ..	104	Yarnic Greens	56
It Came Upon The Midnight Clear.....	82	Valley Of The Sun ..	54
It Isn't Fair	2	*We Just Couldn't Say Good-bye	4
I Would Be True	31	Welcome, Sweet Pleasure	76
Jingle Bells	83	We're Marching Down The Lanes.....	57
Joseph Dearest, Joseph Mild.....	90	We Three Kings Of Orient Are.....	81
Land Of Our Birth	107	*Why Is There A Rainbow In The Sky).....	8
Largo	44	Women II Changeable	49
Like As A Father.....	69	Yankee Doodle-oodle	108
Little Bond, The	102	Ye Watchers And Ye Holy Ones.....	71
Little Peach, A	26	You're On My Christmas List.....	78
Lo, How A Rose	93	You Tell Me Your Dream.....	24
Lord Ja'ery Amherst	12	Zum-Gah Gah	97

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As Torrents In Summer.....	75	Music Alone Shall Live	88
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"Be Honest With Me	7	No Hidin' Place Down There.....	62
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Bull-Dog	14	O Come All Ye Faithful.....	86
Cast Thy Burden	72	O! Texas	58
Chumboro	103	Old Folks At Home	105
Christ Is The Answer.....	43	Old MacDonald	99
Christmas Bells	94	O Love That Will Not Let Me Go.....	30
Come Thou Almighty King.....	36	O Master Let Me Walk With Thee.....	41
Crowded Song	59	"On Top Of Old Smoky.....	51
Cripple Creek	55	Orchestra, The	101
Daisy Bell (A Bicycle Built For Two).....	20	Pop-Pop	89
Doulogy	29	Paw-Paw Patch	100
Deep River	63	Prayer Of Thanksgiving	39
Dream, A	67	Rejoice Ye Pure In Heart	43
Dreaming	28	Rise Up, Shepherd An' Follow	91
"Dream A Little Dream Of Me.....	3	Rock A My Soul	64
Evening Star, The	46	Roll Dem Bones	72
For Above Cayuga's Waters	19	"Root'n Toot'n Santa Claus, A.....	79
"farewell To Arms	5	Sidewalks Of New York, The	
For The Beauty Of The Earth.....	38	(East Side West Side)	21
Gals We Never Did Wed, The	18	Sassy In The Band	60
God Be With You Till We Meet Again	34	Sally Now The Light Of Day.....	32
God Bless All	88	Songs My Mother Taught Me.....	66
God Of Our Fathers	106	Spanish Guitar	15
"Gypsy In My Soul, The	9	Stand Up And Cheer.....	11
Habanera	50	"Star Of The East	92
Happy New Year, A	81	Star-Spangled Banner, The	111
Hark! The Herald Angels Sing.....	87	Strike Is O'er, The	42
Heavens Resound, The	65	Sun Of My Soul	37
Holey Poley	96	Tata Me Back To Tech!	13
Home To Our Mountains.....	48	Tellus Canon	35
Hopodli Pambli	77	Tell Me Why?	17
Hot Time In The Old Town, A.....	27	Then You'll Remember Me.....	47
I Heard The Bells On Christmas Day	63	There's Music In The Air.....	13
I'm Goin' Down The Road Feelin' Bad	104	Turnip Greens	56
It Came Upon The Midnight Clear.....	82	Valley Of The Sun	54
It Isn't Fair	8	"We Just Couldn't Say Good-bye	4
I Would Be True	31	Welcome, Sweet Measure	76
Jingle Bells	83	We're Marching Down The Street.....	57
Joseph Dearest, Joseph Mild.....	90	We Three Kings Of Orient Are.....	81
Land Of Our Birth	107	"Why Is There A Rainbow In The Sky).....	8
Largo	44	Woman Is Changeable	49
Life As A Father.....	69	Yankee Doodle-Dee	108
Little Band, The	102	Ye Watchers And Ye Holy Ones.....	71
Little Peach, A	25	You're On My Christmas List.....	78
Lo, How A Rose	93	You Tell Me Your Dream.....	24
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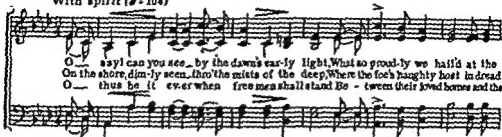
111. The Star-Spangled Banner

(Standard Service Version)


Music by JOHN STAFFORD SMITH

Words by FRANCIS SCOTT KEY


With spirit (♩ = 104)



O say! can you see, by the dawn's ear-ly light, What so proud-ly we hail'd at the
On the shore, dim-ly seen, thro' the mists of the deep, Where the foe's haughty host in dread
O— thus be it ever when freemen shall stand be - tween their lov'd homes and the

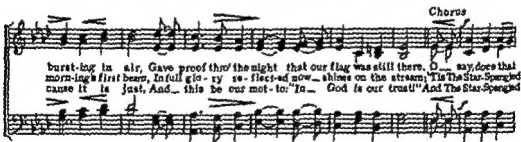


twi-ght's last gleam-ing? Whose broad stripes and bright stars, thro' the per - il - ous flight, O'er the
sil - ence re - pos - es, What is that which the breeze, o'er the low - er - ing steep, As it
war's dea - o - la-tion! Blest with vic - t'ry and peace, may the heav'n re-cue'd land Praise the



ram-parts we watch'd, were so gal - lant - ly stream - ing! And the rock - ets' red glare, the bombs
fit - ful - ly blows, half con - ceals, half dis - clos - es! Now it catch - es the gleam of the
Pow'r that hath made and pre - serv'd us a na - tion! Then con - quer we must, for our

Chorus



burst - ing in air, Gave proof thro' the night that our flag was still there. O— say, does that
morn - ing's first beam, In full glo - ry re - flect - ed now— shines on the stream; 'Tis The Star - Spangl'd
cause it is just, And— this be our mot - to: "In— God is our trust!" And The Star - Spangl'd

Andromeda



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Bill Grogan's Goal	29	Nas Nobis Domine	70
Bull-Dog	14	O Come All Ye faithful.....	84
Cast Thy Burden	72	Ol' Texas	58
Chumbers	103	Old Folks At Home	105
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Dawdley	29	Paw Paw Patch	100
Deep River	43	Prayer Of Thanksgiving	59
Dream, A	47	Rejoice Ye Pure In Heart	43
Dreaming	28	Rise Up, Shepherd An' Follow	91
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It Come Upon The Midnight Clear	82	Turnip Greens	86
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